

**F**AIRCHILD'S  
Rapid Letterer

**SHOW CARD MAKER**

COMMERCIAL ALPHABET CONSTRUCTION  
WITH AIR-BRUSH, PEN AND BRUSH,  
COLOR MIXING, SIGNS, LIFE ENGRAVING, ETC.

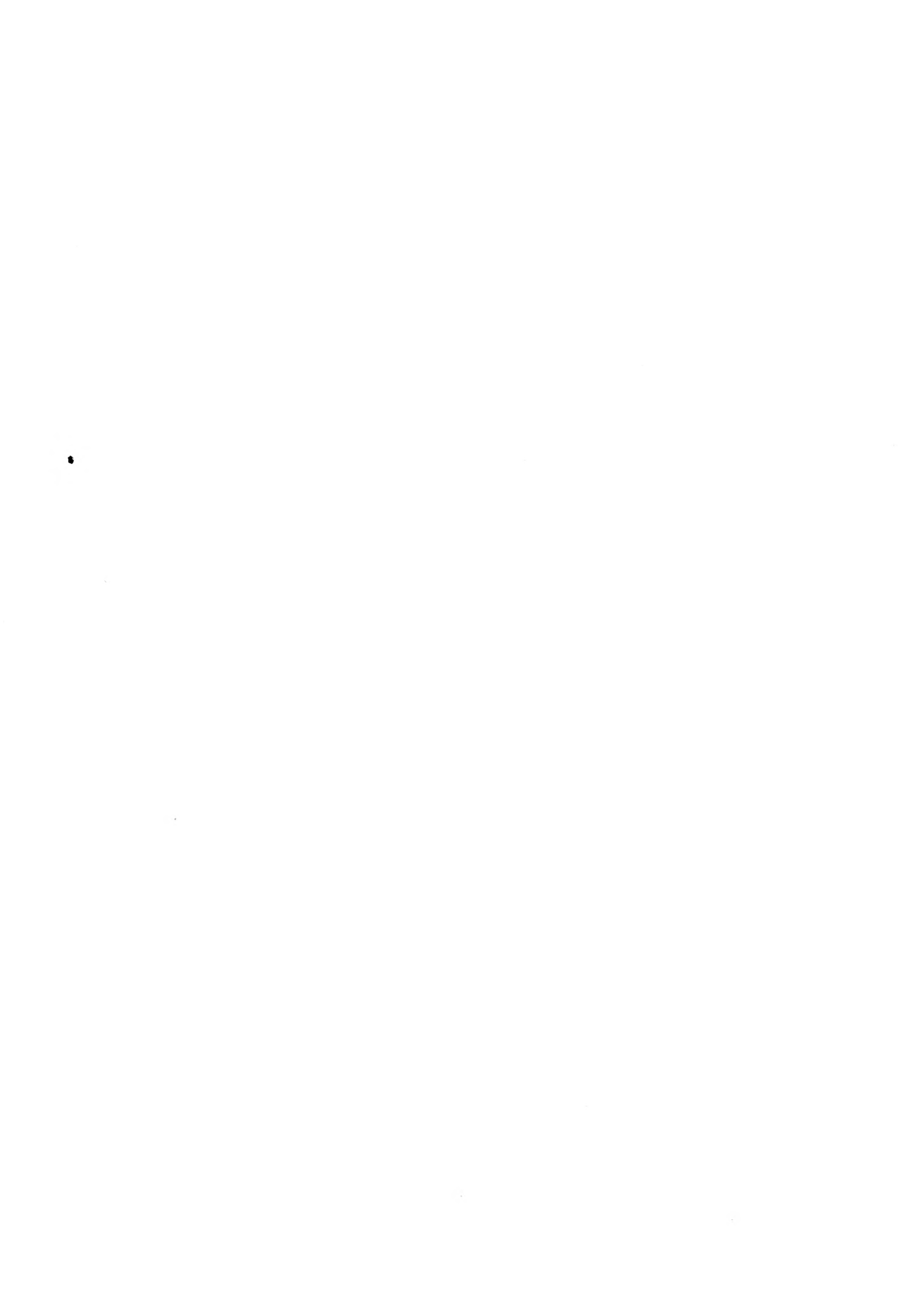


Class \_\_\_\_\_

Book \_\_\_\_\_

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FAIRCHILD'S  
RAPID LETTERER  
AND  
SHOW-CARD MAKER

Commercial Alphabet Construction with Brush or Pen.  
Line Engraving and Air-brush Work. Color Mix-  
tures and Color Harmony. The Quickest  
Methods in Designing for Maga-  
zine and Newspaper  
Advertising,  
Etc.

COMPILED BY SIDNEY HACKES.

PUBLISHED BY

FAIRCHILD COMPANY

42 East 21st St., NEW YORK  
Lees Building . CHICAGO

## INTRODUCTORY



THIS book contains an elaborate, practical course of instruction for those who desire to learn rapid commercial or artistic lettering and details of show-card making, and is compiled by Sidney Hackes, who has made a special study of this art for 35 years. The book contains more original engravings than any correspondence school course offers for \$25. The price, \$2, brings it within easy reach of all.

Card writers earn from \$15 to \$50 a week, and although women have not as yet entered the field, they could readily do so by mastering the simpler methods of pen and brush work, for making price tickets, and smaller window cards.

Boys and girls with the least inclination to art will find lettering an attractive pastime and it will teach them concentration through amusement. They may be poor scribes, but can develop into fine card writers.

The one-stroke flat-brush series, which has recently been introduced through Fairchild's Magazines, has enabled thousands of clerks to write show-cards and signs in one-quarter the time it takes for double-stroke methods.

Storekeepers in any line of business could save much expense if they buy Fairchild's Letterer and place it at the disposal of enterprising clerks, who can soon master the art of ticket writing, and learn how to make their own advertising designs. The articles on engraving for advertising are practical demonstrations of money-saving methods in commercial advertising.

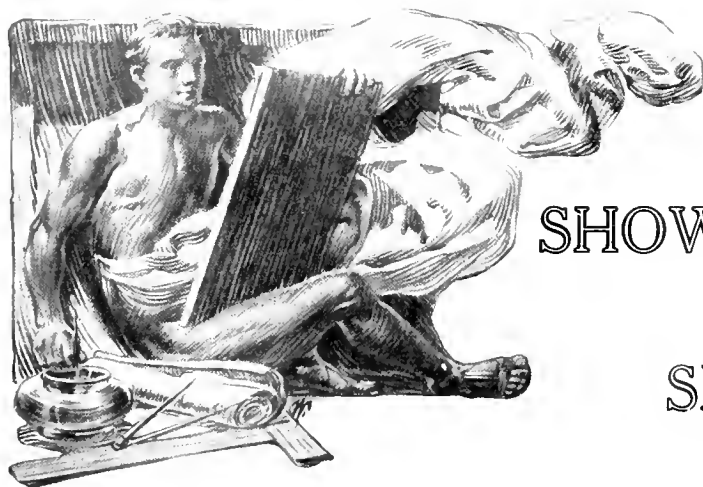
Business colleges, trade schools, art schools, and libraries should have this book on file, as it contains only practical, authentic information.

The lessons in color mixture, both water and oil; the charts on color harmony and color contrast for decorating purposes are extremely valuable and the result of many years of experience in this line.

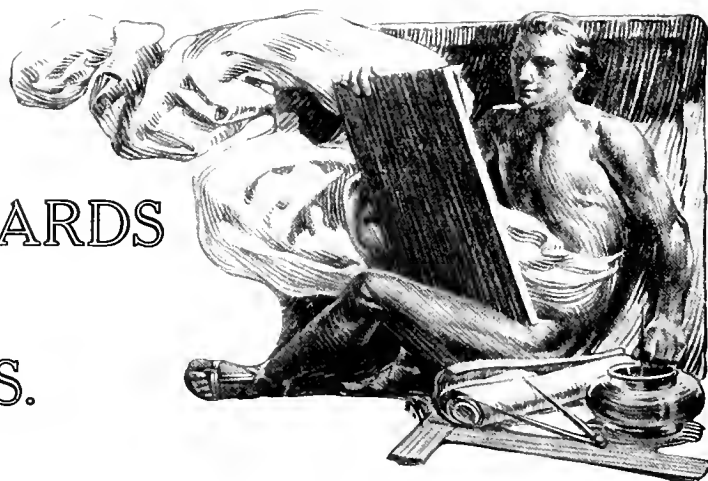


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## SHOW - CARDS AND SIGNS.



The Beginner Should Remember That if He Will Carefully Read Instructions, He Will Find Less Difficulty in Practice-Work. By Diligent Effort You Will Soon Be Able To Write Neat Signs—From FAIRCHILD'S.

**T**HERE is one feature of advertising that is somewhat neglected by most storekeepers. We refer to a systematic plan in the preparation of show-cards and price tickets. The window card excites curiosity and it has been demonstrated psychologically that a majority of transients cannot resist its influence. Many a possible customer would pass a store if the window contained no show-card. The person who habitually looks into your show window often unconsciously and frequently unwillingly absorbs the statements written on your cards; in due time, however, he is sure to come to your store as a customer.

The size of a card should depend upon its purpose, and it requires considerable experience and excellent judgment to properly direct this trade-getting gun so that it hits the target. It is our intention to offer suggestions which are practical and seasonable, so that the clerk or storekeeper who has the inclination can, with diligent practice, within a reasonable period, be able to quickly paint or write a neat, attractive card, for any purpose or emergency, in or about the store. The question of color, both of cards and ink or paint, depends entirely upon the class of trade you cater to, the location of the sign and the purpose or occasion.

There is one positive and indisputable fact, that the majority of high-class stores use white cards, lettered in black. Some of these firms occasionally use modest tones of color like olive-green, bronze-green, which is very dark, or various shades of brown and, as an unusual departure, any light tint of cardboard. A neat edge-line of gold is frequently used, and generally adds to its effectiveness, though it means much extra work.

Several dealers, who cater to the best trade, use only light gray cards lettered in black, or Scotch gray lettered likewise. Others use the tan backgrounds lettered in white. It is noticeable that such cards are usually small (7x11 inches) eighths, or quarter sheets (11x14 inches). Inquiry among these store-managers brought forth the information that they believe larger white cards are too predominating to make a clothing display effective, as the big white card faces detract from the color values of any clothing or fabric exhibit. The writer thinks it a mistake to use white lettering on a light gray card for any winter exhibit. A dark gray or slate card, lettered in white, properly shaded either in gold or black, or both, is very effective. Light gray color combinations should be used only for warm weather seasons.

On the other hand, as the stores catering for the middle classes predominate, and as the color values appealing to this trade, whether in fabrics or cards, are usually of more intense tones, we would certainly advise these dealers to use colors, cautioning them not to use too many colors on one card. This is especially true where there is considerable lettering shown. A variety of colors is permissible only when the card contains only a few display words and nothing else. Some retailers create the impression that they are selling show-cards instead of merchandise, and we are of the opinion that a more moderate use of the larger window cards would prove beneficial to the majority of clothiers and haberdashers; wares would be more closely scrutinized and sales would correspondingly increase. It is worth while to act upon this suggestion; suppose you try it, especially in the start of the season.

For the more sensational cards, any kind of material, such as artificial flowers, colored papers, veneers, cloth or fabric, metal work, colors, plaster or embossed relief and pictures, culled from magazines or newspapers, can all be used to good advantage. These devices in the main save much unnecessary waste of time and are realistic if not highly artistic.

The card-writer who wants to be patted on the back because he happens to make a neat copy-drawing, which takes him a few hours to execute, ought to be told to paste on an appropriate picture in five minutes and it may possibly look more artistic than the amateur's effort and prove less expensive.

We will in due time illustrate some of these methods and those readers who are interested will eventually save their employers much unnecessary outlay, besides having the advantage of showing something different from their immediate neighbors. In order to carry out these plans, we would suggest that, where available, some of the following material be gathered and safely laid away, in a box for future use. Acorns, with their caps on and separate caps, though acorns breed worms. All kinds of moss, some birch-bark or other bark; some maple, sumach and oak leaves, all sizes and colors. These leaves should be placed a few between each page of newspapers, piled about four inches high; a flat card or board, on which some weighty object can be put, is then placed on top and left there about one month. The newspaper absorbs the moisture of the leaves, which will gradually become dry

and perfectly flat. Common furniture varnish, thinned with turpentine, can then be spread on some leaves and others left as they are. The leaves should be placed flat on a sheet of newspaper while varnishing, and left there till dry.

**How to Make Cardboard Frames—A Money-Saving Device.**

THE most popular sized show-card is a half sheet, size 14x22 inches. A simple device is here shown, and many of our readers will probably wonder why they had not thought of it themselves.

Papers of all colors and in imitation of oak, birch and veneers can be bought of dealers. A wooden pine frame 1½ inches wide by ¾ inch thick, is glued on the back of the card sheet, which should first be dampened on the side to which the frame will be glued with a cloth or sponge from which most of the water has been squeezed. The card should be placed face down and some heavy weights put across the frame and left there at least twelve hours. If you neglect to dampen the card it may not dry perfectly flat.

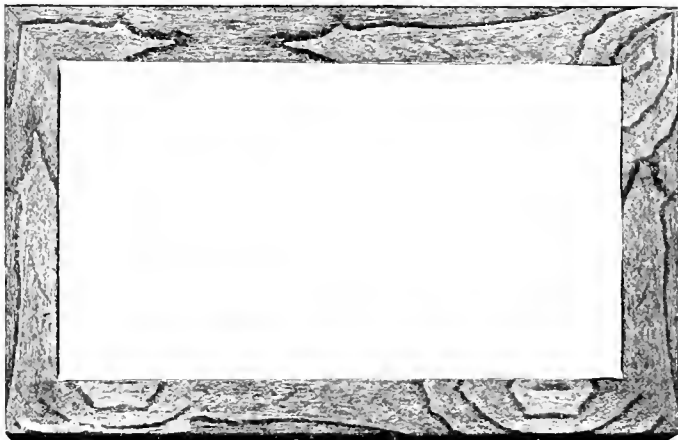
Now cut strips of the imitation wood paper, three inches wide; place them wrong side up and apply paperhangers' paste carefully spread, or flour paste, mixed with a small quantity

window trim a new appearance. When the frames become soiled or worn, it is a very simple matter to paste over new paper. Gold and silver paper can also be used for the same purpose, although I would recommend the following method



THE SIGN READY FOR INSERTION.

in preference: With a bristle brush apply white shellac to the card front and frame edge; this dries quickly, but when it is nearly dry it becomes very "tacky," then apply the dry gold,



A CARDBOARD FRAME.



THE SIGN COMPLETE.

of glue, thinned in water. Apply paste with a wide brush and paste the strips about two inches (not less) from the top edge, all around, flat on the top of card and the overhanging inch of the strip paste down on the wooden side-edge and any surplus onto the back of the frames. Smooth the paper thoroughly by wiping over a rag with moderate pressure, so as to avoid blisters on the paper when dry.

After this is thoroughly dry, with a mat-cutting knife cut out the card two inches from the outer edge. If you have no mat-cutter or the kind of knife shirt-cutters use, a very sharp, strong penknife will do. Your frame is then finished.

Now cut your cards on which you want to letter the signs to fit into this frame, 19¼x10¾ inches. When the sign is dry it can easily be slipped into the frame and fastened with four pins or tacks lightly hammered into the wooden part, the same as you would fasten the back of a regular picture frame.

It is, of course, understood that you will make several of the frames at one time, keeping those you do not need at once for future use, always laying them flat, so that they will not warp. Now, then, you have accomplished a great saving, as these frames can be used for years, simply taking out the sign and in a minute replacing another.

Thin cardboard, which costs just one-half, can be used with this device, thus obtaining another opportunity for less expenditure. By using various colored paper for each set of four to eight frames, they can be alternated, thus giving the

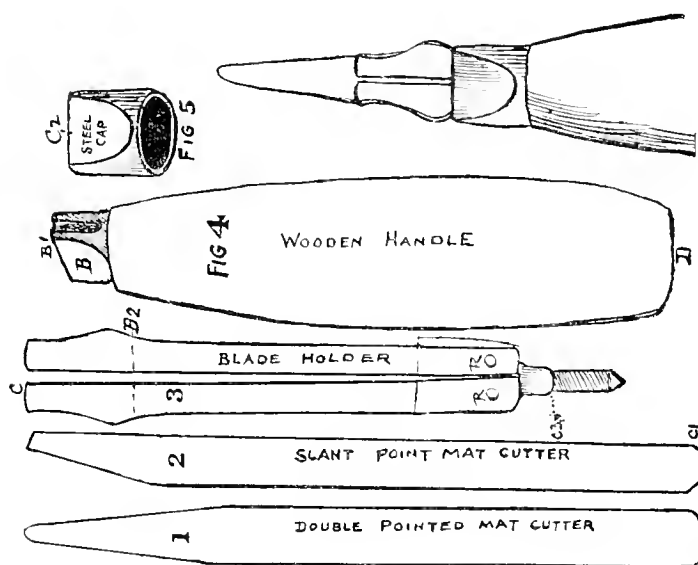
copper or aluminum powder, using a bristle brush called a "sash tool" or "flat fitch," which you can buy for 10 or 15 cents.

The brush which you use for applying the shellac must be immediately washed out in alcohol or it will harden in a couple of hours so as to be utterly useless. By first spreading the bronze-powder freely over the surface, first laying the frame on a large sheet of paper so as to catch all of the surplus dry bronze for future use, then brushing the frame clear of all powder, your frames will seem to be made of metal. Another effective finish is to stain any frame dark brown or green, then with rapid "swipes" of a rag touch up various parts with copper bronze.

Right here we wish to caution our readers that a dirty sign is a cancer in commerce. It is false economy for any merchant, no matter how small his store may be, to allow even one soiled card in his premises. Recently we inspected a large New Jersey store, where signs throughout the place were actually filthy with age, and where common strawboard in some instances was being used. The proprietor is gradually losing his trade, and cobwebs will soon cover his stock. If we may be permitted to add another parting shot to a class of transgressors, we will say that you merchants who allow a streaky sign in your window, just because it is nicely lettered, and the rain or window cleaner has damaged it, had better order your card-writer to make another at once, or buy a new card as soon as you can. Such signs are about as ill appearing as a dress coat with a streak of egg yolk on the lapel.

# MAT CUTTING.

**M**AT-CUTTING is a trade by itself and in the fancy cutting requires considerable practice and skill. It is not difficult, however, to use the cutting knife, after a little practice, and most card writers will readily be able to use it for the purposes which we will indicate if they will follow our instructions. The knife blades, as they are bought, are merely ground to an edge. You must whet them carefully on an oil-stone and continually do this after each few cutting strokes. By keeping the blades sharp, you can cut through cards three-eighths of an inch thick. The straight blade is used when the design has no curves. The other blade, which is rounded on both sides and has a cutting edge on each side, is used for curved lines, although most cutters use this knife for all purposes, including beveling. This knife will be used for cutting stencils, which will save us much time and expense as we progress.



THE HANDY MAT-KNIFE.

There is always danger in handling a knife blade. We find the above is the most recent invention and can be handled with the least risk.

Either of the blades, No. 1 or 2, is placed into the hollow steel blade-holder, No. 3, at C, which has movable joints at R—R. The holder is passed through the steel cap Fig. 5, at C2, which slides up to B2 on the holder, Fig. 3. The screw C3 of the holder is passed through the entire length of the wooden handle, Fig. 4, first entering at B1, and pushed down to the bottom, where, by twisting the handle to the right, while holding the steel cap, Fig. 5, the screw fastens tightly into point D, on the bottom of the handle. This presses the steel cap against the steel shoulders at B2 and holds the knife firmly in position. By twisting the handle to the left, the shoulders loosen and the blade can be lengthened or drawn entirely out, as may be desired. This tool complete with two blades should be bought at retail for 55 cents.

## How to Cut Mats.

**A** TWO-FOOT ruler with a bevel brass edge can be used by the non-professional to good advantage and is all that is needed besides the knife. A piece of thick card should be placed on your table and on this card you place whatever you wish to cut. In this manner, after the blade cuts through your design or card, the knife point, in order to make a clean cut, must protrude, and naturally enters into the thick card

in the back without injuring the point or cutting the table. When you wish to cut a straight line place the ruler flat, with the bevel side downward, and guide the knife along the brass edge, while pressing down the ruler flat with your left hand outstretched.

When you want bevel edges, reverse the ruler and hold the blade slanting against the bevel on the ruler. When cutting thick cardboard for straight edges, the handle is grasped firmly with the fist, and slides along the brass edge of the ruler. For all other cutting, including bevels, the handle is held as though you intended to write with the knife point. The end of the thumb and the end of the index finger press against the curves of the steel shoulders, that hold the knife in position, and the wooden handle end rests snugly between the thumb and index finger, with its round end pressing firmly on the flesh between the knuckles of the thumb and finger.

For mats which are quarters and eighths we would advise the use of eight or ten ply cards, all colors. The mat should be  $1\frac{3}{4}$  inches wide for quarters and  $1\frac{1}{2}$  inches wide for eighths. They can be cut with straight edges, but those having the outer edge beveled are very attractive. The wooden frames for both sizes should be made  $\frac{1}{2}$  or  $\frac{3}{4}$  inch thick by 1 inch wide and so made that they will measure  $\frac{1}{2}$  inch less outside than the mats. Therefore, when they are glued down there will be  $\frac{1}{4}$  inch of space between the outside edges of the mat and the outside edges of the frame. Now cut sheets of all colors to fit as follows: For quarter mats,  $6\frac{3}{8} \times 10\frac{3}{8}$  inches; for eighth mats,  $4\frac{3}{8} \times 8\frac{3}{8}$  inches.

## Seasonable Suggestions.

**S**IMPLICITY of lettering means quick grasping of reading matter on a card. This, after all, is the object of a show card, and after its meaning is conveyed to the brain, to promptly direct to the vision of the reader the goods which are offered for sale.



PRACTICAL SHOW-CARD.

The above card conveys our idea. The lettering is plain and readily interpreted by the vision. It can be used in the center of a window containing any kind of merchandise intended for winter use, and with the addition of price-tickets on the goods offered, is all that would be necessary, from our viewpoint, to complete a window show. A light-tinted green card with olive green or grass green lettering would make an excellent center, in contrast with a brown or dark green frame or mat. The lettering is not designed for ornamentation or shading.

Here is an old-time design newly utilized, that can be used to good advantage in the window or showcase, or on the

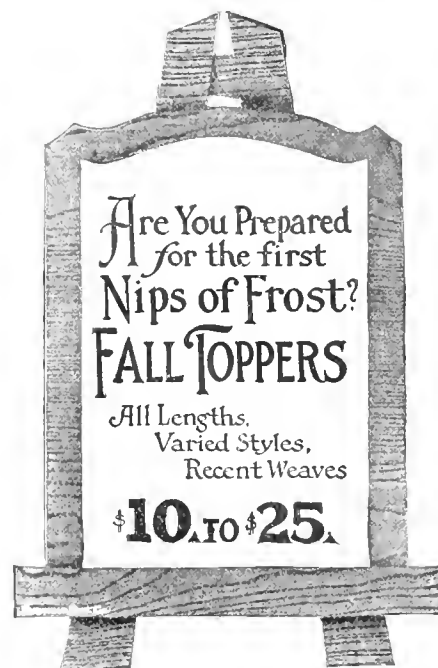
top of showcases inside the store. Your paper should be pasted on thick cardboard called gray strawboard. The design of the easel should be carefully marked out and only the outlines cut out with the mat-cutter.

To make a more realistic appearance of wood, paste the

Our artist, through a misunderstanding, has placed the lettering intended for a large sign into the small panel. We can, however, nicely use this as an object lesson to remember that it is best to avoid too much lettering in small spaces.



THE HANDY EASEL.



PANEL FASTENED ON EASEL FRONT.

same kind of paper on the back of your card. It is absolutely necessary that the paper must be thoroughly smoothed down and be perfectly dry, being sure not to cut out the center on which no lettering is here shown. It is also necessary to paste some kind of paper on the back, otherwise the card will not dry flat. Now you can cut as many sheets of any colored card as you please, to be used for the fancy panel in the center. Near the top of the easel fasten a very small screw-hook made of brass. Punch a small hole in the top of each of your fancy panels. When they are lettered hang them on the hook as you may need them, or use thumb tacks at each corner.

Another method for fastening the lettered panel is to glue a small piece of cork on the lower edge of each side of the easel in front, then cut a small slit in each cork. The bottom of the card rests in the slit and only one thumb tack is needed for the top. This method will prove desirable.

Are You Prepared  
for the first  
Nips of Frost?  
**FALL TOPPERS**  
All Lengths,  
Varied Styles,  
Recent Weaves  
**\$10. TO \$25.**

PANEL LETTERED FOR FRONT OF EASEL.

There are many kinds of thin cards that are double faced. One kind, called 4-ply card, comes in a great variety of colors, can be used advantageously for this purpose, and can be lettered on both sides. The easel can be treated with a coat of varnish if desired, or bronzed, as described before, when soiled.

Those of our readers who desire a more artistic effect of the easel design can cut out the entire center panel with the mat-cutter, holding the knife sideways, so as to cut a beveled edge, which shows slanting inward and the outside of the easel to slant outward. The method of displaying such signs is to cut oblong sheets of cardboard, laying one on the back of easel and with a hard pencil lightly mark out the shape of the panel, so that you will be able to properly "lay out" your lettering inside of the fancy panel. A three-piece wooden frame should be glued onto both sides and the bottom cross-piece, in the back of the easel and the cards placed inside, and one tack placed on each side to hold it in the frame.

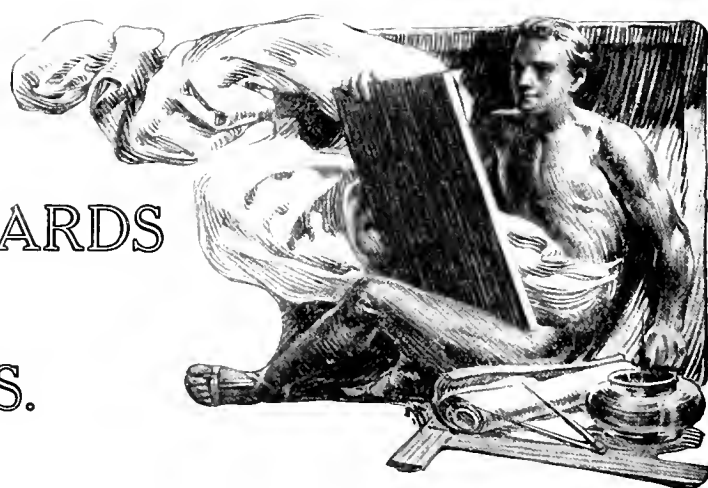
**ERASING PENCIL AND CHALK-MARKS.**

When you rule pencil lines or "lay out" letters on a card, be sure to use a soft pencil and do not press hard. In this manner it is a simple matter to rub over the entire surface after the card is lettered with a sponge-rubber and all pencil-marks and other soiled spots will disappear. The rubber can be freely moved over the lettering if you use those liquids which are sold for the purpose, or if you put enough mucilage or gum into your own made mixture. After thoroughly wiping the card with a dusting brush or rag, you may shade or ornament your lettering.

Rough-surfaced cards, like the green, red or grays, which are also much used for mat-boards, can be ruled or "laid out" with white chalk. These lines can be more readily wiped off with a rag and the sponge rubber than were they pencil-marks, in addition to preserving the card surface.

**RULING WITH CHALK.**

Polished card or paper surfaces should be ruled and laid out with chalk which is cut with a wedge-shaped point by cutting two sides flat, beginning about one-half-inch from the point, cutting downwards. Dip one-eighth inch of the point into water, which the chalk immediately absorbs, and rule or lay out without using much pressure; in a few minutes the chalk will be perfectly dry and show clearly. A rag will quickly remove the marks.



# SHOW-CARDS AND SIGNS.

## FIRST LESSON IN FLAT-BRUSH LETTERING

**T**O satisfy many inquiries relating to methods for learning card writing, we recommend David's Practical Letterer as the best book published for this purpose. For the general run of quick card-lettering we advise our readers to adopt the flat-brush method, which we will describe and illustrate in detail, so that anyone with the desire can soon learn to letter a fair-looking card. Experience has taught the writer of these articles that a No. 7 brush is the most desirable size for early practice. This size holds more color than a No. 5, which was formerly advocated, and the No. 7 retains the chisel shape more readily.

### SABLE BRUSHES.

The illustration shows the exact sizes of the pointed red-sable brushes, which we advocate to be used in practicing all of the lessons which follow. It also shows the thickness of the stroke. They can be bought of dealers who sell first-class materials. One of these brushes costs more than other kinds, but it does the work properly and will outlast several that are cheaper.

The learner must be reminded that a good brush should be carefully handled. Never, under any circumstance, use your brush for mixing color. Never allow the color to dry in your brush. Always have a cup of water on your table. If you are called away while making a sign, always wriggle your brush fairly clean in the water and lay it flat on the table. Never allow your brush to rest in the cup, for this surely will curl up the hairs on the point and injure it. A good brush will last a long while when properly handled.

### STARTING IN RIGHT.

A professional places the card perfectly flat and squarely before him, both when he "lays out" the letters, by which is meant marking the position which the lettering is to occupy on the card and its general size, or while he paints, or, as we will hereafter call it, "writes" the card, whether he uses a pen or a brush. This position assures a better flow from the brush, and, what

is more important, prevents the coloring or ink from "running" beyond the lines intended, besides furthering the retention of the chisel-shape of the brush, which is so essential in flat-brush work.

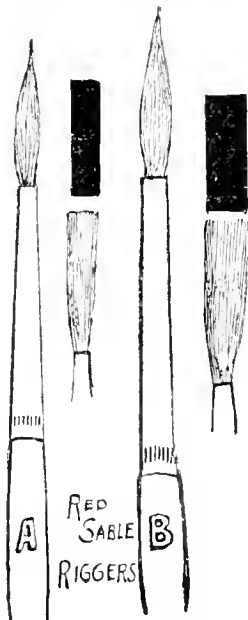
Though the use of a stub-pen, which was first introduced by Soennecken, is absolutely necessary to produce the highest class of perfect letters in the shapes called "old style" by printers, a brush can nevertheless be used to good advantage when the lettering is three-quarters of an inch or more in height.

By using a first-class red-sable round-pointed brush you can, with a reasonable amount of practice, acquire the flat-brush stroke and soon learn to control your brush, with a fairly rapid, uniform swing, which will produce remarkably fine hair-lines and graduated flat or curved lines, such as appear in the letters o, c, d, g, e, etc., in what you call the "small" letters, but which are called "lower-case" letters by printers. With perfect ease you will rapidly form the even-edged and straight lines of uniform width, such as are required in all so-called stem-letters, like t, m, l, b, d, etc.

### PAPER FOR PRACTICE.

The commonest paper will answer for brush work. Ordinary manila wrapping paper will do. Cut it in sheets about 8x11 inches, which is also the usual size of letterheads or duplicating typewriters' paper. You may have a lot of old stationery in the store which will be just the right thing for our purpose.

Rule six sheets across the narrow eight-inch width, as follows: Begin one-quarter inch from the top edge, then rule a line across; now measure three-quarters of an inch down, and rule your line; then measure one-quarter inch and mark the line across, and so alternate down to the bottom of the sheet. You will have ten wide spaces ready for lettering. You can fasten them down on each upper corner by tacking to a board. As each sheet is filled tear it off to dry, and if you wish to watch your progress mark them by numbers and write on the date. Place your sheets so that the board is 2½ inches back from the edge of the table nearest to you. Do not ignore this exact distance. Our object is to start right in to overcome difficulties which you will encounter when you letter cards. In this manner you will learn to control the brush at a distance with a slight forward bend of the body, and free hand and arm swing, and as you go lower down, seated perfectly straight, till finally your little finger rests on your board and your brush must be held almost perpendicular.



**Paint for Flat-Brush Work.**

**T**O insure your brush retaining a flat or chisel shape it will be necessary to use mixtures that are gummy or thick. You accomplish this by adding considerable gum arabic, mucilage or Dextrine (the substance which is used on the backs of stamps) to your color. Grind it with a cork flattened on one end and add only a small quantity of water. The best-known prepared mixtures which can be bought for this purpose in small quantities, if desired, are Letterine and Markeline.

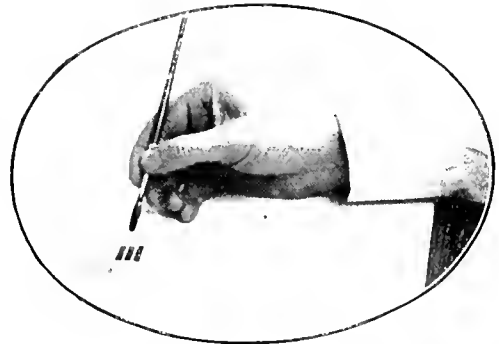
other strokes of the first lesson will be ¼-inch longer than those shown in our illustrations.



The "downward slant" strokes from right to left and those slanting from left to right are made like copy A, with the finger stroke, but the brush is slanted in the directions indicated. Be sure to properly square the point of your brush often.



Position of Brush for Flat-stroke Lettering



Position for Flat-brush Side Strokes.

**Loading the Brush.**

**M**IX a portion of your Letterine with one-quarter part of water, with a common brush or flat stick. Dip your entire brush into the color, then on a piece of flat glass or scrap of card stroke the brush, with a wavy motion toward you, with slight pressure on one side, and, turning the brush, do the same on the other side. Then glide the brush lightly sideways on the card on both sides, so that it now has a perfect flat chisel shape, and you begin your first lesson.

In the beginning you will probably be obliged to adjust your brush point every second stroke, but later you may make three to five strokes, although for certain lettering, when the color is used thick, you will be obliged to flatten your brush after each stroke.

**Holding the Brush.**

**H**OLD the brush between the first and second fingers, with the thumb holding it, merely to keep it in position at the first joint of these two fingers. The little finger must rest on the card or paper and the third finger on the "pinky," just as when writing with a pen.

All perpendicular and slanting straight lines are made with the brush in this position.

The brush is slanted slightly toward the center of the arm, as shown here.

The small arrows shown on the practice copies indicate the direction of the strokes. It is absolutely necessary to follow their direction, and in all instances the entire flat point of your brush must touch the paper lightly.

**Fundamental Flat-Brush Strokes.**

**B**EGIN this "perpendicular" stroke holdly, straight downward, using the finger movement, holding the brush with the slant indicated, gradually bringing it to an almost perpendicular position as you reach the bottom of the line. As soon as you reach the line, immediately raise your brush straight up, being careful not to increase the pressure on the brush, otherwise the line will be much wider on the bottom than on top. All of your lines and

Do not make the mistake to write too slowly. You must be fairly quick. No matter how crooked your lines or how poorly you succeed at first, do not waste time dawdling or you will never have confidence, nor will you acquire a proper swinging stroke. After you master the handling of the brush, you will be able to letter quickly and prettily.



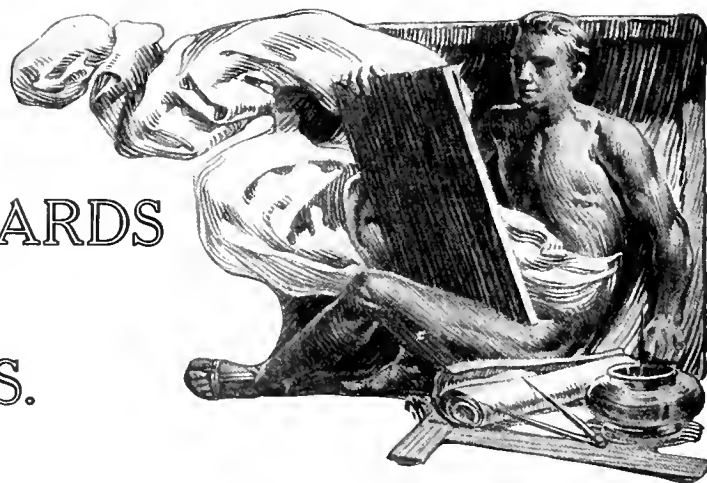
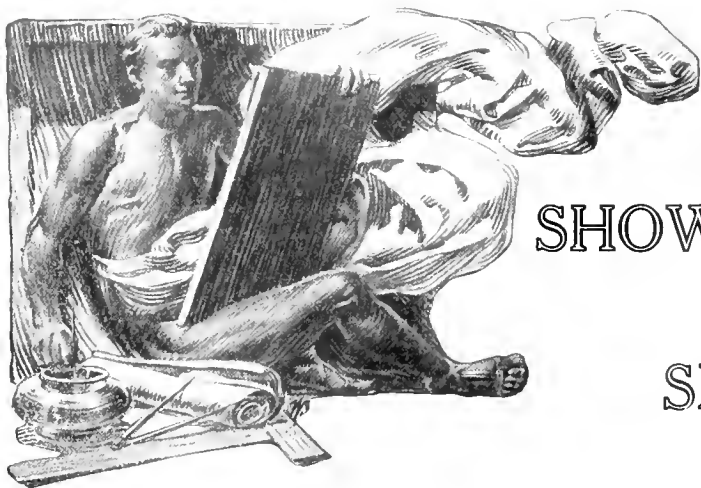
These horizontal strokes made from left to right must be made one-quarter-inch longer than here shown, and you can make four on your first practice sheet, which will leave more space between each line. Later try five lines. Do not move your fingers at all for this stroke, but slide your hand from left to right along the paper, resting the side of your little finger and the side of the palm of your hand flat on the paper, by moving the forearm, the lower muscles of which are resting on the card or table. When you are working on the last two rows, you simply move your entire forearm sideways, free from any rest. In this way you learn two distinct movements.



Copies F and G are duplications of copies A and B shown here, with the pointed curve addition at the top. Every part of your brush, chisel flat point, must touch the paper. Rest the point a short distance from your top line, move your fingers a little distance, slanting upward; now, just before the outside edge of your brush touches the top line, glide your brush sideways and then downward. At first your curves will be too large, but you will soon "catch on to the curves."



This stroke is the same as shown in Fig. F, but, instead of quickly lifting your brush when you reach the bottom line, you glide your brush a tiny bit to the right and just a trifle upward, the moment the lower part of the brush point seems about to touch the bottom line. This makes the stem line for the lower case b, d, h, i, k, l, m, n, p, q, r, t, u, v, w, and y.



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This is the reverse curve stroke, which old masters termed the "line of beauty." When it is used in larger letters, in long, graduated slant, it is indeed a beautiful line. Practice this both straight and slanting downward to the left, and as soon as the bottom end of your brush touches the line, raise up your hand. Later on you will merely raise the brush. Remember, again, every part of the point of your brush must be flat, on the paper all the time. This stroke is used in certain forms of the letters d, f, g, j, w and y in lower case series.



This is the "outward-down and up stroke" used in the formation of the lower case letters a, c, d, e, o, g and q.

Begin at the top, holding the brush at first with the slightest touch, as if you intended to write the reverse stroke, Fig. L; slide your hand sideways downward [do not move fingers], swinging to the left and circle to the right upwards, being sure to keep your brush flat, in the same position, all the time, without turning with any finger movement. Lift your brush deftly, so as to form a perfect point.



Copy I is the reverse movement of copy H, beginning by sliding the hand lightly and a little upward to the right, and then on a downward curve to the left, quickly lift your brush, leaving the graceful point shown.



Here we have a combination of the two preceding strokes, forming both a capital or lower case O. Be sure to practice this both ways, first making the copy H stroke and joining it with I stroke, and then reverse the strokes. This will gradually give you excellent control of your brush and accustom the eye to circular formations.



Copies M and M are modified forms of copies H and I and are the finishing hooks on lower case letters c, n, s, f, j, x and y. You should first make them double the height shown, and then half again as large as copy. Copy O is one method of making the Period. When the brush is held slightly sideways it forms a diamond-shaped Period.

We have been very concise and careful to guide you in every detail so far, in order to give you a thorough drilling. If you have followed instructions you will be amply rewarded, because you will with perfect ease understand how to join the strokes so as to write a complete alphabet, which we will submit in our next lesson.

### HOW TO UTILIZE TRADE JOURNALS.

THE inserts of many of our advertisers afford exceptional opportunity for the retailer to create highly attractive and remarkably artistic window cards. Neatly paste a single page on a ten-ply-thick cardboard. When completely dry cut out all the center space with your mat cutter. On the back of this card glue a wooden pine frame. Then cut cards to fit loosely into the wooden frame.

These cards can be worded as you may desire. Your lettering on the signs need only be black to form a contrast with the high colors of the frame. Have as little wording as possible; do the work very carefully so as to be neat and uniform. Gold lettering having a light edge-line in any color, or white letters on a colored background with a gold edge-line, will also make a pleasing and telling card.

A  
FEW  
"WARM ONES"  
FROM  
OUR EXTENSIVE STOCK  
OF  
WINTER OVERCOATS  
FOR  
BOYS, YOUNG MEN AND ADULTS

The retailer will find these panels highly effective when used in conjunction with displays of haberdashery, but he should always bear in mind a grateful thought toward the firm that makes it so easy for him to obtain high-class window cards without expense.



# SOME VALUABLE RECIPES.

## Regular Awning Paint.

STANDAGE'S receipt for awning paint is in the following proportions: 2 ounces of yellow soap dissolved in 60 ounces of water by boiling same and afterwards stir in 2 quarts of boiled oil. When cool, stir in 10 ounces of gold size, being sure that everything is well mixed.

## Painting Awnings.

TO paint canvas awnings and to keep them pliable as well as waterproof, says the "Painter's Magazine," dissolve white beeswax in enough turpentine to make it the consistency of soft butter. Add twelve ounces of this to two pounds of zinc white in oil and two tablespoonfuls of soft soap. This thick mass is then applied to the canvas with a spatula. When this is dry, thin down the balance of your mixture with oil and "turps," so that it can readily be used with a wide wall brush and go over the awning with one or two good coats. If you desire a color, you can then give it any oilpaint coating. The durability of such an awning is worth the trouble.

## Cleaning Painted Awnings.

TO clean awnings, free them first by briskly brushing off all dirt and dust with dry brushes, then use a liberal supply of soft soap, scrubbing briskly with scrubbing bristle brushes. Then rinse, preferably by turning on a hose till the water has washed off every trace of soap. A little ammonia may be added to the soft soap if some of the spots do not come out.

## Cleaning Window Glass.

A METHOD for cleaning window or plate glass which is superior to those usually employed by most stores is as follows: Use the finest pulverized pumice stone. Take a soft sponge, dip it into any kind of alcohol and apply it by rubbing the sponge over the glass surface. Then use a cotton flannel cloth for the first rubbing and finally rub with a piece of cheesecloth and your glass panes will be full of luster and clean.

## To Make Putty.

OFTEN you require a small quantity of putty in a hurry and cannot get it nearby. You simply take whiting, such as your wife uses to clean glass or silver, and mix with linseed oil, using a little oil at a time while you continually mix it, and finally knead with your hands, rather adding whiting than oil, and you will have putty which finally dries as hard as stone.

## Flour Paste for Paper.

AN excellent paste for any kind of paper is to take either rye or wheat flour beaten up in cold water so that it is smooth and like cream, and then put it over a fire till it begins to boil. You must be careful to constantly stir it so that it will not be scorched. After it is thick and glossy, take it from the fire, adding one-half of a teaspoonful of carbolic acid to each gallon of paste. This will prevent it from souring. When wanted for use, with cold water mix to the required thickness.

## Frosting Glass or Mirrors.

IN summer many stores cover mirrors with frosting or leave only a small part exposed. It prevents flies from soiling the glass and has a cooling effect in hot weather.

Epsom salts can be bought in any drug store. Ten cents will buy enough for frosting several mirrors. Put the salts in a vessel having warm beer or ale, so that it will dissolve without showing a white solution.

Lay your mirror flat and apply the solution by tapping it on with a soft sponge. This should not be done in a warm room, but where it is fairly cool, so that it can crystallize more slowly, when the effect is prettier. To remove the frosting, simply use warm water.

## Utilizing Fancy Wall Papers.

WE are on the eve of a great saving of expense by the use of wall papers for store windows, but more especially for large interior signs. Many of the dainty tinted papers called satin finish are very decorative if used in combination with floral borders, oval or other panels, into which the lettering is placed. Such signs will be appreciated more in the spring season or for the holiday trade, when chrysanthemums of paper or other artificial flowers and leaves are placed across the top and the lettering is tinselled in green, silver or gold as a suggestion for spring or holiday sign. You can take one strip of light blue satin paper and paste in the middle distance of it a panel of roses which you will have cut out from a single roll of rose border wall paper. You then letter the words "Holiday Presents," "Spring Opening" or some such inscription in the panel, using a ball of wash blue properly mixed with mucilage and water for your paint. The lettering can be shaded in gold bronze or with flitter, as explained under the heading "Flitter," elsewhere in this book. Across the top, which has been glued to a cheap curtain pole, you place artificial flowers, as mentioned, with one large flower on each end. The bottom of your paper can be cut like an inverted letter V, which will make the entire sign look like a long banner. You should glue a fairly heavy strip of wood across the back of the strip as far down as possible; this will prevent it from curling.

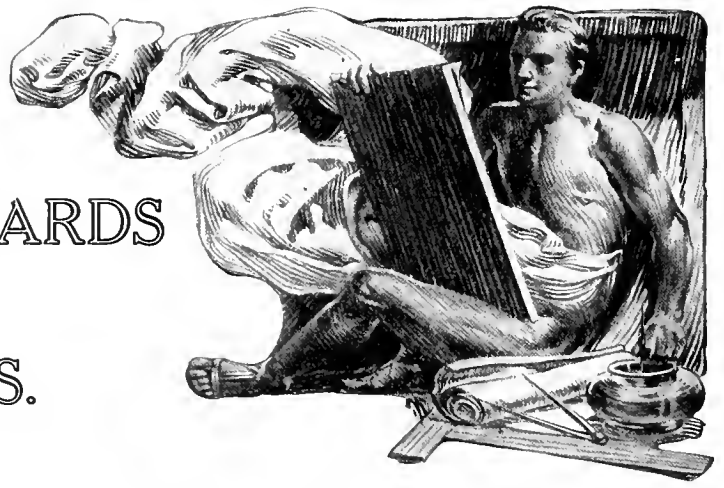
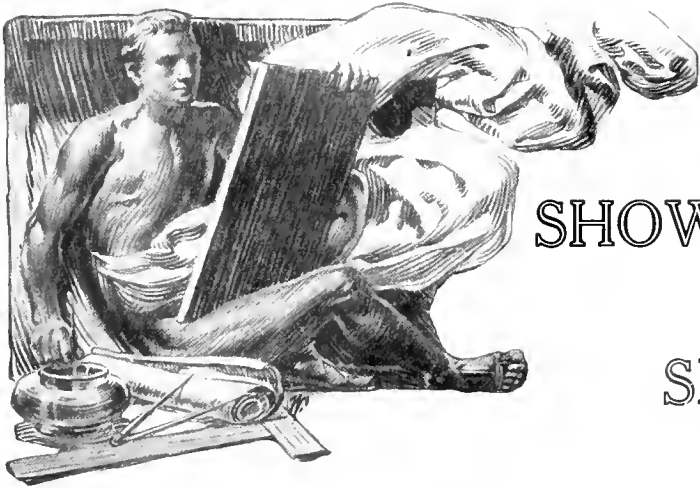
A professional show-card man would charge \$4 to \$5 for such a sign. The material would cost you about \$1.50, but you would have enough to make 5 long signs. You can buy various colored papers, asking for "single" rolls. In this manner for special occasions you can make a rich display with very small expense. For fall use what are called flat papers. These can be bought as low as 15 cents a roll. Paste up natural varnished leaves (mentioned elsewhere) or artificial leaves. You can use the acorn cups, which are described, by inverting them and gluing them to form your words, like "Fall Styles." An oval of oak leaves around the lettering will be highly attractive.

If desirable, an edge line can be striped about one-half inch on each side, but it must not be run all the way down, as your line should be made to join into the V-shaped cut-out.

Another method for carrying out the same idea so that it will cost about one-third the price is to use one strip of paper, then paste on a solid oval or circle, diamond shape or square of some contrasting color. Run edge lines around the panels in gold or yellow and put in your lettering any color desired.

## Gilt Molding With Paper Signs.

FOR a panel sign to be placed temporarily against the side wall in a window or on the wall in any part of the store, a sign whose background is of green cartridge paper (which comes 30 inches wide) can have its outer edge framed with narrow half-inch, half-round gold molding. You must mitre the corners neatly and fasten down by using a few round, thin brads. By cutting any fancy panel of contrasting color—white, red, yellow, etc.—and running an edge line around it you can make your sign 6 feet high to cost about \$1.00.



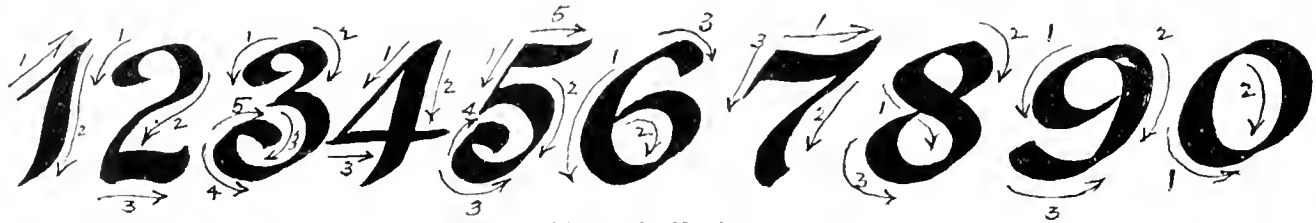
# SHOW - CARDS AND SIGNS.

## SECOND LESSON IN FLAT STROKE LETTERING.

If you have properly practiced the first lesson, you should quickly be able to form all of the characters here illustrated. Let me caution you from the outset not to be too slow. Be bold, follow the strokes in the order of which the arrows are numbered, write fairly rapidly, taking care to touch the brush lightly at the thin parts, where they are joined, and you will soon surprise yourself with what you can accomplish. For your first trial take a wider brush than is shown in the lines of the copy. Rule your paper in rows  $1\frac{1}{4}$  inches high, each row having three horizontal spaces, which will be  $\frac{5}{12}$  of an inch high, leaving a space of one inch between each row, so that your work will not crowd.

downward curved stroke, on the upper right-hand ends of their curved centers. This stroke is made after the letter is completed. When you have followed these instructions, go over the second instruction series by again ruling only two lines, but—write all of your letters straight up and down instead of slanting. Do not use any guide lines. Your eye will become accustomed to irregularities and you will gradually overcome what is rather difficult to accomplish, that is, to write perpendicular letters. Do not be discouraged if it takes some time to do this, because everybody experiences the same difficulty, and you cannot expect to be an exception.

We will now learn to write figures, which are, with the



Flat-stroke Numbers.

After you practice the alphabet three times in this manner, rule your next sheets by drawing only two lines  $\frac{5}{12}$  of an inch apart for the body of each letter, and your eye should gauge the top and bottom distances. When you have practiced this three times, take a smaller brush and you will find yourself pretty clever. You will notice that there is one stroke in the copy which for simplicity's sake has not been indicated by arrows. Letters d, g and q have a short, shaded,

exception of the characters 3 and 8, very simple to master. Follow the arrows carefully. Try them with various-sized brushes. The larger your brush the taller you can make your numbers. Finally, practice the numbers in an upright position. Most showcards have the prices perpendicular; for this reason you should practice figures incessantly, until you are satisfied that you make the shapes correctly, as well as having them straight.



Slanting Lower Case Flat-stroke Letters.

## Our Next Lesson.

BEGINNING with our next lesson we are in a position to practice the formation of words with prices. Throughout all of these lessons we will refrain from actually marking out all letters in detail. We will simply "lay out" the spaces crudely and quickly, so that a given space shall accommodate a given number of letters. Of course, you notice that i, l and t occupy the narrowest widths; c, e, o are the next in width; g, j being wider than all of the other letters, with the exception of m and w, which are the widest. When you write your words, your "layout" is seldom an exact guide, and your lead pencil marks may be all awry, but your sponge-rubber will wipe them all away after your color is allowed to dry thoroughly. In order to stimulate interest among our learners, we invite them to send in their last trial copy of letters and numbers for criticism. This will prove a great help to those who are earnest in the work.

accord with the observer's reserve fund for this particular purpose, he might pay \$4 a suit, instead of \$3, which he would have paid had he not seen the showcard.

Male attire and anything a man or boy requires for winter use is suggested in the third card. A plentiful supply of price tickets on all items displayed will make any other showcard unnecessary in a window.

The appearance of all of the lettering here shown could be greatly enriched if it were shaded. This can be quickly accomplished by the use of a wide flat brush, which should be at least  $\frac{1}{2}$  inch in width.

We recommend the  $\frac{3}{4}$ -inch flat brush for shading. When letters are too close to permit of this width use a No. 7 or 10 red sable "rigger" brush, handling it flat-brush method when desired. These wide brushes produce remarkably quick and effective results. It is not our intention for some time to show shaded letters, firstly, because we wish the learner



THREE suggestions for the easel signs are here shown. They can, of course, be made to fit on top or in the back of the easel. The freedom of the designs clearly shows that they were lettered in a hurry and without great caution as to regularity, but they will answer the purpose for which they are intended, and the storekeeper who insists on a frequent change of signs will be more in evidence in the near future. It follows, therefore, that the scrupulous regularity of letter designing will gradually grow into disuse, and a businesslike swing to a neatly lettered card that is quickly produced will be the winner, care being necessary to have effective wording to fulfill the proper mission.

A man who never wore a "Prince Edward" coat might be induced to try one on if he reads the first card.

Quality and warmth should naturally be suggestive of desirable underwear to purchase. If the price is not just in

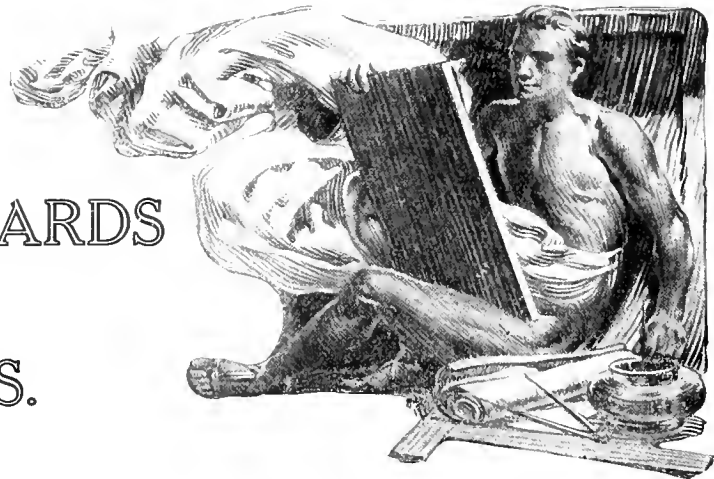
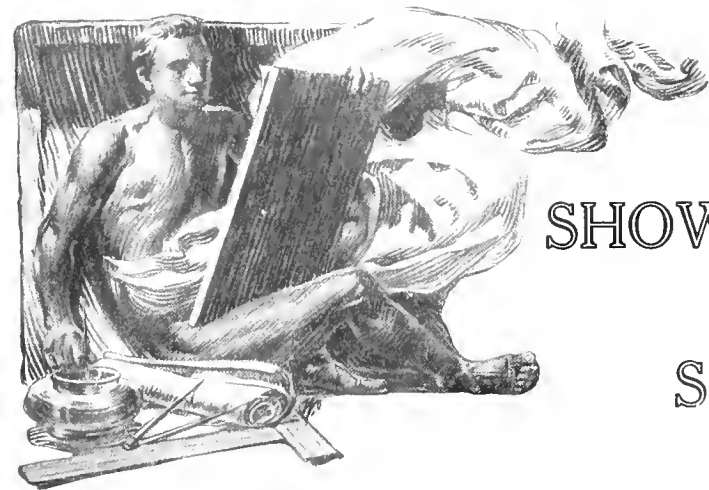
to notice the actual lettering unadorned by shading, which often hides most imperfections, and, secondly, because we believe plain lettering sells more goods and, of course, saves time.

## Sponge Rubber.

There are several kinds of this rubber sold on the market. There is only one good kind, and this can be bought at the same price which is asked for the undesirable quality. Sponge-rubber should be at least one inch thick. If you can get it thicker, so much the better. It is either dark slate or blackish, and should have no backing, but should be spongy and pliable on all of its surfaces, every one of which can be used as an eraser. It can be bought at prices ranging from 15 cents to 75 cents each, the former being about  $1\frac{1}{4}$  inches square. A piece at 25 cents is about what you should get.

## CAUTION TO BEGINNERS

Good brushes are expensive but they are worth the price. For wide Flat-brush lettering to get clean-edged letters, use either Black or Red Sable flat brushes.



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### PRACTICE WITH WIDE, FLAT BRUSHES.

ALL of our preceding practice in slanting and straight lettering should now be done with wide flat brushes. They range in width from  $\frac{1}{4}$  to 2 inches and are rather expensive. The beginner should purchase a "Russian Sable  $\frac{3}{4}$  inch wide, flat brush." The price should not be more than 50 cents. When you see the rapid work you can do with it and the beautiful, clean-edged lines it writes, you will consider it cheap. By using wider brushes you will be able to write a beautiful large card with four or five words in five minutes. The letters in the copy were written with special care to conform with the engraver's space in exactly three minutes, but they lack the freedom of swing which the writer can accomplish in an unhampered space in one-half the time.

Your color can be mixed much thinner for these wide brushes because they always maintain the same width. Be sure to remember that when writing, every part of the brush must always lie flat on your card. The brush must be stroked occasionally after each loading, to free it from surplus color and to form a uniform flat point. All of the strokes are made exactly as in previous lessons. For practice, rule your paper in rows of four lines, the two center lines to be  $1\frac{1}{4}$  inches apart and the top and bottom line  $\frac{1}{2}$  inch away. The center space is for the letters that have no projecting stems and the other lines are for stem letters like b, t, d, y, g, etc. For lack of space and because the formation of the letters is the same as previously shown, we will illustrate only a few letters.

ond stroke, you place your brush into the thin line on top and swing your stroke downward, using the full width till you come to the upward curve.

The learner should now rule lines to conform exactly with copy—one inch in the center and one-half inch top and bottom. It will be found more difficult to execute the work because the space is narrower, but after you have become expert you will be able to make these letters with the same brush in a space only one inch wide should you desire to do so. "Palette" would like to see your efforts with this brush, but only when you feel that you are doing fairly well or if you desire advice even though your work is faulty and irregular.

We can utilize our knowledge to good advantage by at once constructing cards which are needed for the season.

No matter what size your card may be you must allow ample empty space on all sides. The simplest construction for card No. 1 is to form the panels first by ruling green lines on the white card. In each corner paint your leaves, which you make with two strokes of your brush, first taking dark green for one side of each leaf, then adding enough yellow to your color to make it a light green for the other half. Now take some red paint and make three small dots between each two leaves and we have the holly effect. The letters C and P are written in red and the others in black. A more elaborate effect for the same device is to cut the panels of gold or tinted paper and paste it on the card. Then rule lines around the panels in



Wide, Flat Brush Lower Case Letters

Do not use much pressure on your brush. Many writers hold these brushes as though they were writing "back-handed" with a pen. Follow the arrows; begin the letter a by resting the entire brush slanting sideways downward, so that the upper edge of the point is stationed at the extreme upper edge of the letter, then finish your stroke as per arrow. When you begin the sec-

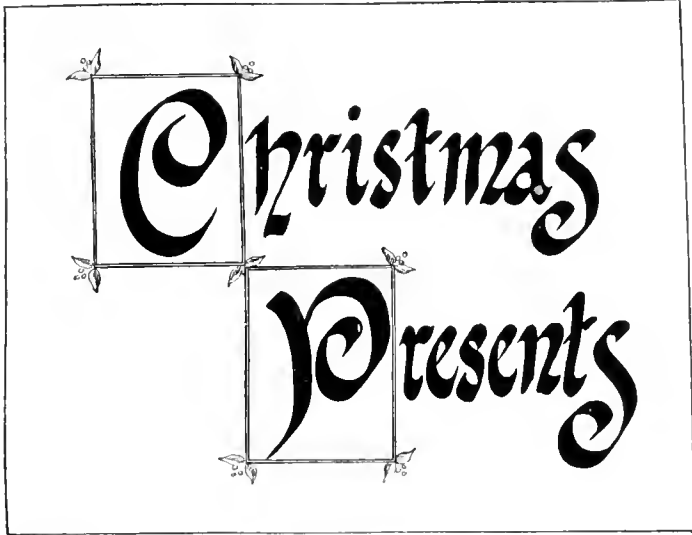
ond stroke, you place your brush into the thin line on top and swing your stroke downward, using the full width till you come to the upward curve.

Most people are puzzled during the holiday season in knowing just what to purchase for the boys or men; cards like Nos. 2 and 3 often promote the sale of many goods and are helpful in offering suggestions to customers.

Rule two lines with your pencil to indicate the height of

your small letters for the top line in card No. 2 and rule one perpendicular line so that the initials of all the words under the top line will be equally distant from the edge of the card.

Now rule two horizontal lines just a short distance across the card for the initial letters and small horizontal lines fairly



No. 1.

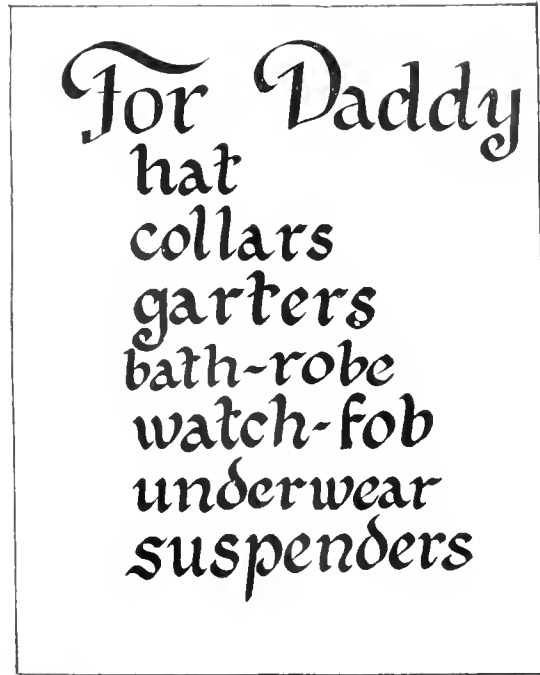
well across the card for the small letters. Lay out the entire card with a soft pencil, taking care not to press too hard. Leave the spaces between the three words on the top line the same, and indicate all the letters, no matter how crudely you do it. All the lettering underneath can be marked out the same way. The wording has been especially constructed gradually to assemble more letters and to give a variety of new practice on capitals. The simplest coloring for this card is black on white. A more effective style is to run a double red rule under the top line and a single rule under each word. A richer effect is to make all the initials in red and run a gold rule under the top line and a gold rule only under the lettering after each initial. All the lettering to be black.

No. 3 is a card that I know is going to give my scholars a lot of trouble because the straight letters are much more difficult to write than the slanting ones. It is laid out both for



No. 2.

utility for the season as well as practice and we must make it. I would use red for the F and D on the top line and black for all of the rest of the lettering on the entire card and then run



No. 3.

thin rules of red or gold under each word. The top line should have a double rule under it. An evergreen border stitched on the card will prove very effective. Card No. 4 can be constructed on the lines suggested for the first card. The ribbons and bows can be left off if you want a simple card. These ribbons are readily made by first using say a light blue and shading with a dark blue. A rich effect is to cut four card panels say of light green. Paint gold borders around each panel; make the initials in dark green, run an edge line of gold or white around each initial. Out of narrow satin light green ribbon tie three bows with long ends, put a little glue on the back of each upper corner of your initial panels and fasten the ends of the bow there. Now after you lay all three panels loose on the card indicate their proper position, running a small line where each bow ought to be located, then take some glue and spread it along each of these lines and fasten



No. 4.

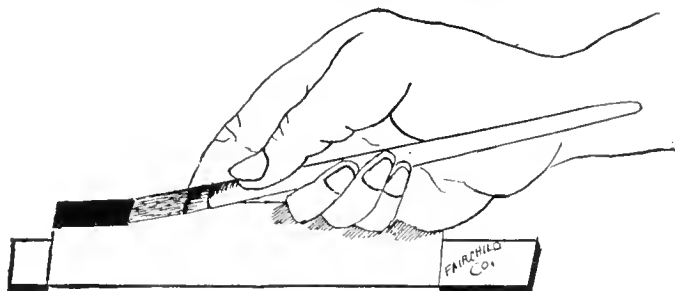
the back center of each bow. It will, of course, be understood that the other lettering on the large card will have been marked out before the panels were fastened to the ribbon.



# SHOW - CARDS AND SIGNS.

### Bronzing Plaster or Wood.

IF you wish to bronze objects like new wood or a plaster figure, they should receive one coat of "flat" oil paint, which means that the paint is thinned with turpentine only; no oil being used. When this is dry, give them one coat of glue which has been made very thin with water or vinegar. After this is dry apply bronze mixture. Your objects can receive one coat of this shellac and then be bronzed, but the former method is the cheapest and good for indoor purposes, and the simplest, though the latter is the best.



Flat Brush Edge-Lines.

TO avoid answering numerous inquiries individually we here crudely illustrate the proper method of procedure and the method of holding the brush when making edge-lines with a flat brush, such as were made on the price tickets in the preceding lesson.

Place your card flat on a table, holding it down with your left hand. Allow about one inch of the card to project

from the right hand edge of the table. Hold the brush at as low an angle as possible, in the manner shown above; your thumb near the end of the wooden handle lies flat on the top. Your three fingers rest against the side of the handle. The first joint of your index finger, pointed slanting forward and downward, rests on its inside firmly and flat against the outer side of the brush, exactly where the hairs of the brush end and where the metal begins. You then rest the side of your index finger gently against the edge of the cardboard, plumb down to where the joint is resting against the metal on the brush. Your brush, which has been loaded with easy flowing color, is then slid along the edge of the card, and an even border, the full width of your brush, is the result. All this explanation seems difficult, but one or two tryouts will bring it to your understanding.

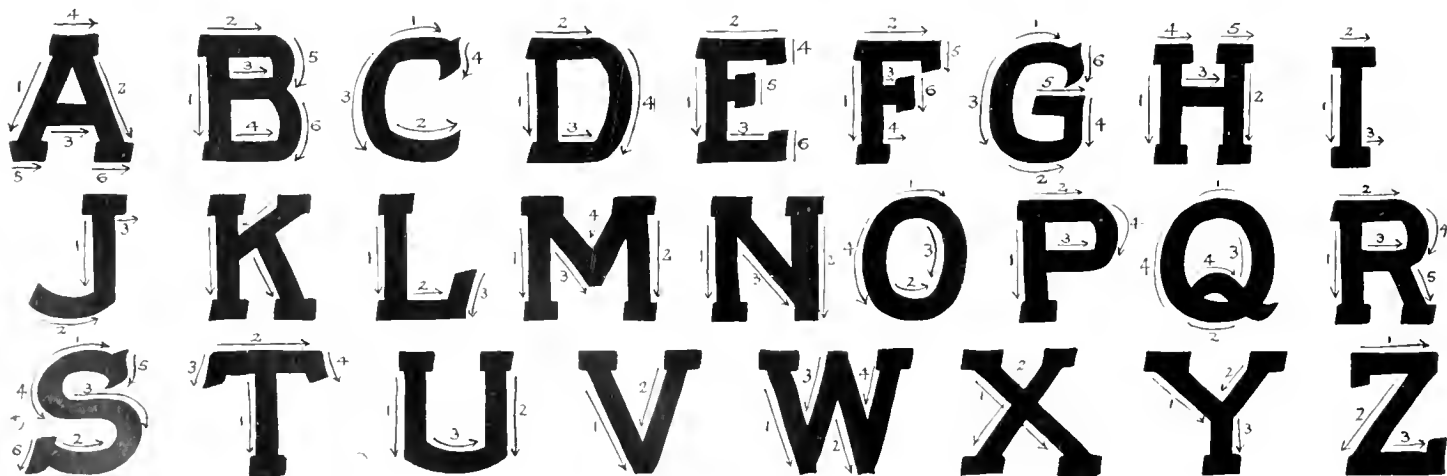
### Ruling Other Edge-Lines.

YOU can rule lines with smaller brushes in the same manner, whether they are flat or round pointed, by using the first joint of your index finger as a guide and holding all the other fingers just as shown, only that they are elevated from the card, as far toward the center of the card, according to how far from the edge the line is to appear.

Be very careful not to press your finger hard against the edge of cardboard while you glide it along, or you may give yourself as severe a cut as with a penknife. Be gentle.

### Block Capitals.

WE are gradually increasing our knowledge of various fonts of letters and, as variety with harmony is highly appreciated, we hope to utilize this knowledge in the near



future to the best advantage. To accommodate our page space our engraving is made so that in to-day's lesson the characters appear much smaller than you should make them. Rule two lines one inch apart, leaving fully  $\frac{1}{2}$  inch of space between the next two. In your first practice sheets the letters should be one inch high. You can then take a larger brush and make them  $1\frac{1}{2}$  inches high. When you master this practice take a  $\frac{3}{8}$ -inch-wide flat brush, the Russian sable being the best, and make your letters 2 inches high.

#### Flat Stroke Block Capitals.

AS these letters are mostly used on large signs like the 22x28 cardboard, and are also attractive for bulletins, we advise the learner later on to use brushes one inch,  $1\frac{1}{4}$  and  $1\frac{1}{2}$  inches wide.

With such wide brushes you can quickly make letters 12 to 18 inches high.

#### BRISTLE FITCHES.

For this purpose you can buy ordinary flat bristle "fitches." The price ranges from 20 to 30 cents each.

#### A HANDY RULER.

When painting these large letters you should always use a two-foot ruler. On each extreme flat end you should glue a piece of wood 1 inch thick. You will then guide your brush along the edge of the raised ruler, just as though you were ruling with a lead pencil.

#### OILCLOTH SIGNS.

In this manner you can use oil colors and paint excellent outdoor signs on oilcloth, which would cost you at a sign shop \$3 to \$5, at an expense of \$1. Your color should have plenty of Japan or varnish mixed in it, and dull-finished white oilcloth is especially made for this purpose.

#### How to Write Block Letters.

WHEN you write the letters shown above, the brush must always be full chisel shape, well loaded with color in the back, but the point should be as pointedly flat on the tip as possible. Use very little pressure, fill and stroke your brush

and all other side strokes in this alphabet are made by holding the fingers still, and sliding the hand from left to right. Now make strokes 4, 5 and 6 in this manner, and the letter is complete. Later on, when you have thoroughly mastered the brush and the lay-out of space, you will probably do as the writer does. First make stroke 4, then stroke 5, then 6; after this, strokes 1, 2 and 3.

Letter B—Make stroke 1, beginning slightly below the top line and ending a trifle above the top. Beginning a trifle to the left of the top of stroke 1, make stroke 2, by gliding the hand sideways; make stroke 3 considerably above the center of the space, gliding sideways, but make this line about 1-16 inch shorter than line 2; now make line 4 almost  $\frac{1}{8}$  of an inch longer than line 2; now join these by making strokes 5 and 6. In the beginning you probably will find irregular or rough lines where the curved and straight lines meet. You may touch them up even with your brush, but after a while it will not be necessary. We have carefully guided you in the construction of the first two characters, so that, by following the arrows in the order indicated, you will be at ease to complete the entire lesson. After you have followed all of the foregoing instructions you can with a small brush make the letters the exact size of those in the copy, and it will be good practice.

#### Wet Weather Signs.

EVERY store that retails umbrellas, rubbers, raincoats, etc., should be supplied with oilcloth signs for outdoor use. The frames should be substantially made of 2x2-inch strips, besides having two cleats of the same across their narrow width and a slanting cleat in each corner. If thoroughly nailed together, this will make frames that will stand buffeting and wet weather. Many stores place such signs immediately under their front show window frames as soon as it threatens to rain. There are two substantial hooks permanently fitted to the top of the frame, which can quickly be hung onto two heavy screweyes which are on the window casing. A piece of copper wire is passed through another screweye on the bottom frame, and one which is permanent on the bottom of the store front. The wording as shown is



often, as every part of each letter is supposed to be of uniform thickness. The learner is requested during the first practice, until he has mastered the shapes of the letters, to first mark them out in single lead-pencil strokes, merely to get the right proportions, as a guide for the brush. After you have practiced the whole alphabet twice, then do not use a pencil, and you will be pleased to see that you eventually can write them without a guide-line.

Beginning with letter A, start stroke 1 a little below the line, going down to within about 1-16 of an inch from the bottom line; make stroke 2 in the same manner to the right; then stroke 3, but notice carefully that this side stroke

more apt to sell the goods than if only the word umbrellas is used. The words "Buy" and "Here" can be painted red; the center lettering should be black. A 1-inch red-edge line, which may on its inner edge have a narrow black edge line, will make the sign doubly attractive.

Another method is to have the letters all red and then run an edge line of black around every letter. No edge line need be placed around the border of the sign. Some object to using red, as it is more perishable. When you have once painted your letters, it is a simple matter to outline them with a small, flat sign painters' brush, and then fill in with a wide, flat brush.



## SHOW - CARDS AND SIGNS.



### HOLIDAY PRECAUTIONS.

**H**OLIDAY time should not only find the show windows properly ticketed and decorated, but a special effort should be made to place what is most salable during this rush time in easily accessible positions, and everything within the vision of the visitor to the store should have a price ticket. Every clerk is usually busy; there is enough tension to wait on purchasers without being disturbed by constant queries, "How much is this?" etc. The wise store-keeper makes very little effort at decorating the interior of his store. Tinsel decorations and too much evergreen detract the eye from the main purchasing channel. It is wise to do this in the window, but when your customer is landed inside, his eye should catch a liberal display of silk handkerchiefs, neckwear, gloves, bath robes, etc. Turn out as much of your merchandise from the shelves as you can accommodate. Have your price cards all of one color, the best being white lettered in black. Square cards hung by the point look the most attractive. Many stores that never have prices marked on anything during the regular season use price tickets in December and you who have never tried this, can profitably make the experiment.

#### Psychological Tickets.

**M**ANY a man or woman is too sensitive to ask the price of an article without feeling that he or she is obligated to buy it, or something else. These people, of course, are in the great minority, but the price-ticket psychologically acts exactly as a human salesman and very often does quicker work.

"I often see tickets with the words "Sold elsewhere for \$1.50." No matter how much cheaper your price may be, this wording is a mistake. Do not divert the possible customer's thoughts to "elsewhere." You have his attention—keep it! land him!

For January you can make the experiment; remembering the old adage, "Turn over a new leaf," trying something new legitimately to effect sales. Cards that read like the following will surely attract more attention and actually sell more goods than the simple price-ticketed merchandise:

"Try this on—\$20 the whole suit."

"Put one on the boy for \$1.25 (for caps).

"Keep your ears warm, 35 cents" (for ear muffs).

"Keeps the cold out, \$25" (for overcoats).

"Make your trip in comfort; put your duds in here, \$7" (for dress suit case).

"Put one in your pocket for \$1" (for a purse).

"Your old hat looks shabby—\$2.00 for this."

"If you're chilly, buy wool underwear, \$3.50 a suit."

"Avoid colds; mufflers \$1.00."

"You need sleeve buttons, \$2.00 for these."

There are enough examples here to illustrate our meaning.

#### January Sales.

**Y**OU can safely rid your show windows of all the extra decorations, and by solid window trims force many sales, especially of men's clothing, during the month of January, by holding your "midwinter" sales. Thousands of men in your city have worn last year's clothing which, until now, looked fairly presentable. Many unselfish men, especially among the toilers, have neglected themselves to buy presents for their sweethearts or family. The next two months should bring many of these possible customers into your store. Suppose you try a new method. Do not scream "mark down sales" in January. Dress your window as for an opening sale of midwinter styles. Let us try something different in a window card. Make a mat for your card of either red or green. If it is a full-sized sheet, 22x28 inches, have the mat three inches wide. For smaller sizes two inches in width. With your mat-cutter, cut through your card and create designs somewhat as here shown, after you have first carefully marked them out on the top surface with a lead pencil.

When you have done this, glue contrasting colored thin paper, on the back, by putting only slight touches of glue between the designs. This will keep the paper smooth but will also allow you to change the paper so that it can be readily removed for another color where the design shows. Green paper behind a red card. Red paper with a green card. White paper with any kind of card, etc.

Now, we must concede that this means a lot of work, but the effect is beautiful.

All of these ideas are practical and pay, if you have the time. If you are too busy, mark out your designs, fill them in with gold, and if you desire it you can outline them with black or white.

#### Price Tickets.

**M**AKE your price tickets to match. You need not cut mats for these, but run your broad borders by making the inside edge-lines with a narrow brush, using a ruler to guide it; then take a wide, flat brush and fill in. Personally I use only the wide brush, and perhaps you can do so. Your cards should measure about 3 by 5 inches.

Now, cut a small stencil for the border. Use the stiff, smooth sheets sold by stationers for letter copying books. Your mat-cutter should be sharp and the lines cut clean



With a ten-cent bristle brush apply your bronze for the border design. You should cut the bristles so that they are a trifle less than one-half inch long.

The lay-outs of the lettering on these designs is suggested on account of their extreme simplicity. Fancy scrolls on the smaller price tickets are undesirable. The lettering



not to make it too thin. Any kind of bronze can be mixed this way.

The most satisfactory results are obtained by using the bronze liquid. You will, however, be obliged to have a separate set of brushes for this purpose, but the expense, no matter what it may be, is trifling when you compare the



should be as plain as possible, the prices sufficiently prominent to be quickly seen in any part of the window.

Learn to make your dollar signs neat and not large, using a writing pen for the two light lines and a small brush for the rest. Your numbers should be as plain as possible. I think it a great waste of time and even confusing to add the customary two naughts or ciphers after the figures. The dollar sign is sufficient, and you will also find that by placing the small triangle after the price you have an improvement over the old method of using the customary period. The small ornaments can be made with gold bronze. Shading these cards is not necessary, although it enhances their beauty but takes more time. A good effect on these two designs would be to shade the words overcoat and suit, in gold. Most show-card writers use water-gold or gold Letterine, which is also a water-color mixture. I prefer bronze liquid.

**Water Gold.**

BUY one ounce of gold bronze, pay 25 cents for it, so that you get a good quality. Dissolve clean white gum arabic over night in cold water, so that you have a clear mucilage.



Put the bronze in a heavy coffee cup. Pour in your mucilage gradually and mix it thoroughly, using a six-inch round stick with one end whittled round. It takes a lot of good mixing to make a good water-gold. The stick grinds it against the side of the cup, and when it is about like a thick syrup you can put some in a saucer and thin it with water, taking care

beauty of your gold, its brilliancy and its durability. In addition to this you will be able to make gold signs on wood that will be fast color and remain untarnished for a year. Your brushes must invariably be thoroughly washed in turpentine or gasoline, a small quantity of which can always be kept handy in a wide-mouthed, securely corked bottle for this purpose.

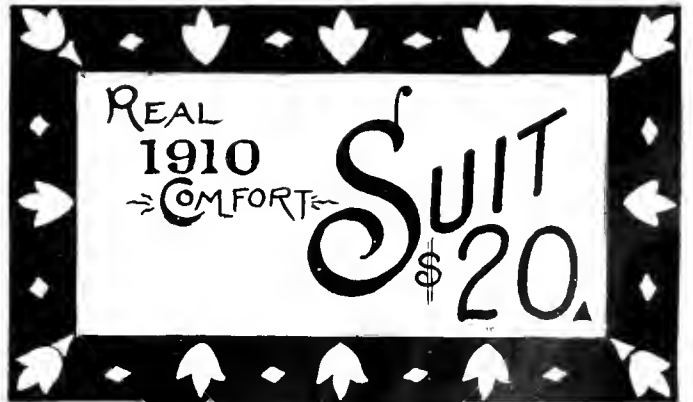
Many beginners use what is called banana liquid. This is very desirable if you wish to bronze a large surface, like a register, but as it thickens and as the smell is offensive to many, it is undesirable.

**How to Make Bronze Liquid.**

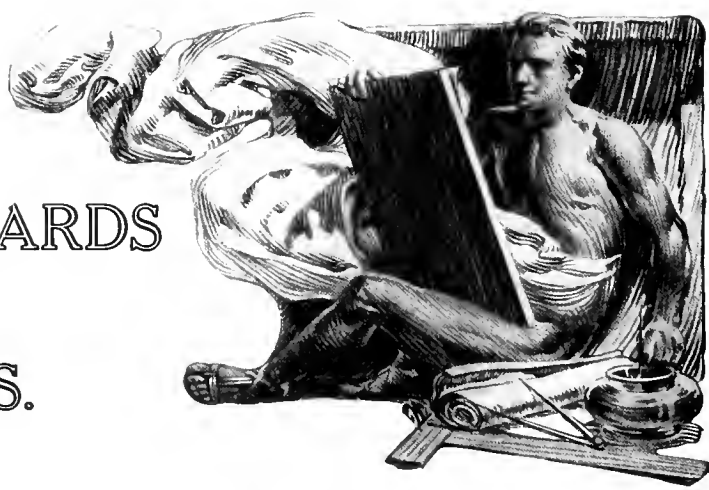
WE will give you a recipe so that you can make your own bronze liquid at one quarter of the cost which you pay in an art store, besides giving you a better mixture:

- One-half Pint Damar Varnish.
- One-half Pint Grain Alcohol.
- One-half Pint Benzine.

Always shake well before using and keep tightly corked. When using bronze for stencil work mix it so that it has the consistency of the syrup. This prevents it from run-



ning under the stencil. The brush should be tapped up and down over the stencil. Any color of bronze can be used, also aluminum. For shading letters or edge-lining more liquid must be added. It dries within a few minutes after it is applied, and will not rub off. Your brushes should be washed immediately after you have finished the work.



# SHOW-CARDS AND SIGNS.

## “DEVOS” FLAT BRUSH LETTERS.

A COMPLETE set of one style of letters in all sizes is called by printers a “font.” There are two styles of type which are much in use in the printing trade; one is called “De Vinne” and the other is “Old Style.” As this style which we here illustrate is a sort of combination of both, we have contracted and combined the names and called it “Devos.” Owing to lack of space the engraver has considerably reduced the size of the original copy. I should advise you to have much practice before you attempt to make these letters as small as here shown, a Soenneken stub-pen being the best for such small sizes.

Rule two center lines one-half inch apart and one line one-fourth inch from the top and bottom. All of the strokes except the stem-strokes you are thoroughly familiar with. You must practice this combination of strokes carefully as indicated from A, which is the initial stroke, to F, showing it finished. Holding your brush with a slight slant to the left, make the stroke A, being sure that the upper edge of your brush does not go above the top line; bring the brush down perfectly straight, so that the lower left end of the point does not quite touch the bottom line. Now raise your brush and to the top of stroke A add the fine upward short stroke B, which should be a trifle longer than here illustrated; then make the downward side stroke C and you will have the first part of the stem, as shown in D. Now make the base E, of the stem, by using both the flat side and edge of the brush, making the strokes as indicated by the arrows 1, 2, 3, and we have the finished stroke F.

It is necessary to keep your brush thoroughly clean

and pliable for these letters. Occasionally wash out the brush, then straighten the hairs out flat by pressing out the water, drawing the hairs through the thumb and fingers and then refilling with color or ink. After you have learned this stroke in the manner indicated you may make the stem-stroke by first making stroke B with an upward movement, then without lifting your brush continue the downward stroke. You are now thoroughly drilled and by following the arrows will be able to write the Devos alphabet.

The best capital letters to correspond with the lower case

Devos resemble the De Vinne font and are here illustrated. While you may find it rather difficult to make them in single strokes at first, with practice you will subsequently master them. If you have not acquired the knack of using your flat point for the end-

points of the letters, you can take a small round brush for that purpose.

You have now at your disposal an additional font of letters, the most popular of all, with which it is possible to produce a great variety of tickets and cards that will attract especial attention if carefully written.

Many Western stores use what are called store mottoes. These are usually written on full-framed sheets, which are often attached to the upper cornice of the store shelving. Many stores in the East display these mottoes in windows on small 5x7-inch cards, using black on white, with red initial

letters and a narrow mat of contrast around the card. The wording of these mottoes, to my own knowledge, is about the same all along the line during the last fif-



The “Devos” Stem Stroke.



“Devos” Flat Stroke Lower Case Letters.



"Devos" Capitals.

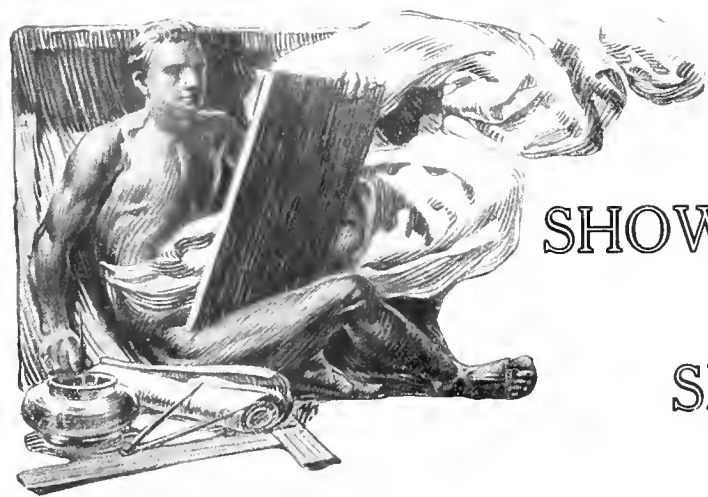
teen years and I have originated many of them. A man going into a store in Phoenix, Ariz., or into Fresno, Cal., or Covington, Ky., will be greeted by signs that sing the same old tunes: "We study to please."  
 "If you don't see what you want ask for it."  
 "This is the home of satisfaction," etc., etc.  
 These signs may be very good still, but even the cowboy

of the plains and the miner or charcoal burner of the mountain top want to hear a new variety of songs. They appreciate novelty and originality, too, and I would advise storekeepers for the coming year to take down the old, old chestnuts and make or order new sets, and even if they want the old wording to use new colors. You can convey the same ideas with different wording. Below we offer a few suggestions.



OUR CLERKS ARE ANXIOUS TO SHOW YOU GOODS.  
 YOU PAY THEIR WAGES.  
 WE ARE ALWAYS READY AND GLAD TO CORRECT MISTAKES.  
 ASK FOR ANYTHING; WE MAY HAVE IT.  
 IF DISSATISFIED WITH ANYTHING, PLEASE REPORT AT THE OFFICE.

DON'T HURRY; BE SURE YOU ARE PLEASED WITH YOUR SELECTION.  
 YOU NEED NOT BUY. THE FREEDOM OF THIS STORE IS EXTENDED TO YOU.  
 QUALITY AND PRICE GO HAND IN HAND IN THIS STORE.  
 OUR PRICES ARE IN THOROUGH ACCORD WITH THE VALUES WE GIVE.



## SHOW - CARDS AND SIGNS.

### "CLEARING SALE" SIGNS.

SOME of the simplest devices attract most attention if the card writer will combine mental exertion with his skill in lettering. Whatever can quickly be devised to attract attention is certainly most desirable. You can readily cut a circle of white or manila paper, letter it and fasten to any part of the inside of the window near the center. A quick method of making a large circle is to fasten the paper to the counter or floor with a small round nail, then tie a piece of soft cord to the nail and on the other end of the cord place a pencil by simply wrapping the cord around it a few times and holding it with your thumb and index finger. In this manner you can draw a circle any size you desire, as the cord will revolve on the nail as your arm moves along, but you must hold the string taut all the time.

If you wish to make a border around the circle be sure to draw a second circular line in the same manner, and when using your brush keep inside of this line, thereby making the edge line of uniform thickness. For circles I prefer no edge line, although many card writers use them. Many writers use the brush direct instead of first using a pencil.

You can attract much attention to the window by making four manila paper circles, in each of which you letter the price; all to be of one color. Fasten the circles with little touches of paste to the inside of the glass, about three inches away from each corner of the window, then join them with two-inch-wide strips of white paper and in the center of the window place a large circle, a diamond shape, or a shield with the price large and very few words of reading matter, if any. Small pieces of gummed paper, such as are used by stamp collectors, can be bought at 10 cents per thousand, and are good for fastening signs to window.

The same idea can be carried out with shields or any fancy shape, first cutting out one with your scissors and

using the same pattern for outlining with a pencil. In this manner they will all be uniform in size.

A plain band of paper with a circle, diamond shape, shield or other device pasted on its center, and fastened across the window, is a shape often used without any other device, and with neat lettering in modest size, can be used by stores catering to fine trade.

Banners of all shapes and sizes, such as one sees on the ribbonettes of political netting signs, are very attractive for the same purpose, but more difficult to design.

With the knowledge you now possess of handling the brush, you should find no difficulty in lettering any kind of card for any purpose. The last half of February is usually devoted to "Clearing Sales." Here is an opportunity to exercise your brain for originality and to manipulate your brush for effectiveness. No store is too high class to indulge in clearing sales. It is simply a question of the method suitable to the general run of patronage of each store, but with the establish-

ment that caters to the "popular trade" it is in reality a matter of ingenuity to adopt window cards which, in wording, color and display lettering, will quickly excite the interest of the transient, as well as create at first glance the impression that you are actually selling out this season's goods at reduced prices. In the streets where there are many stores I have found that most of them make the great mistake of using only red-lettered signs, and some of the store fronts look disgustingly gory.

They may attract the eye at first, but everybody else has red signs or red numbers, so that, to paraphrase the coon song, "all signs look alike to me."

When you are ready for your sale, it is always best to do something decidedly different than your immediate neighbor. It would be presumptuous for us to tell you exactly what you should do, so far as the

FAIRCHILD Co.

actual merchandise is concerned, but we can, by experience and years of study, tell you quite a lot about the kind of signs to use; how to letter them, and how, during the season of broken sizes and reduced stock, you can utilize a handful of goods in your window, with clever devices that often are quickly made and that require little lettering.

**Unique Window Signs.**

THE first illustration is intended for a sale of boys' clothing. The top of the window is draped with common curtain lace, to the lower end of which the manila paper strip is fastened with glue, being first lettered and having a broad border.

On each side of the window fit the column strips, on which you first paste the diamond panels, which you will have lettered and bordered. The object of the lace is to permit the daylight to enter, so that the store is not darkened. The strip across the bottom of the window must also be lettered and bordered where indicated. You can allow three inches to project on each side, so that you can paste it down on the back of both columns. The higher you make the bottom strip, the fewer goods you need display.

Clearing sales, in our estimation, are much more effective if conducted in this manner instead of filling the window with all kinds of goods. The articles must be considerably reduced from original sales prices. This brings people into the store and effects other sales.

**Another Window Device.**

THE arrangement for the other window, as shown in the second illustration, is made as follows: The paper for the panel is translucent. This also prevents the store from being too dark during the day, and in addition shows up the lettering at night to good advantage.

Take common white sheets of store paper, such as druggists generally use to wrap up small bottles. Place the sheets all on top of each other. Get a common wide, flat bristle

brush, and after mixing some white Demar varnish very thin with turpentine, paint over the top sheet and place it on a rod to dry. Handle each sheet separately in this manner. The balance of the paper used for the columns and the bottom can be left white. The banner and the 90-cent panel are also translucent, made of two separate pieces glued together. All the lettering can be black, shaded in green or red. Making all the lettering medium green, shaded black, is also very effective.

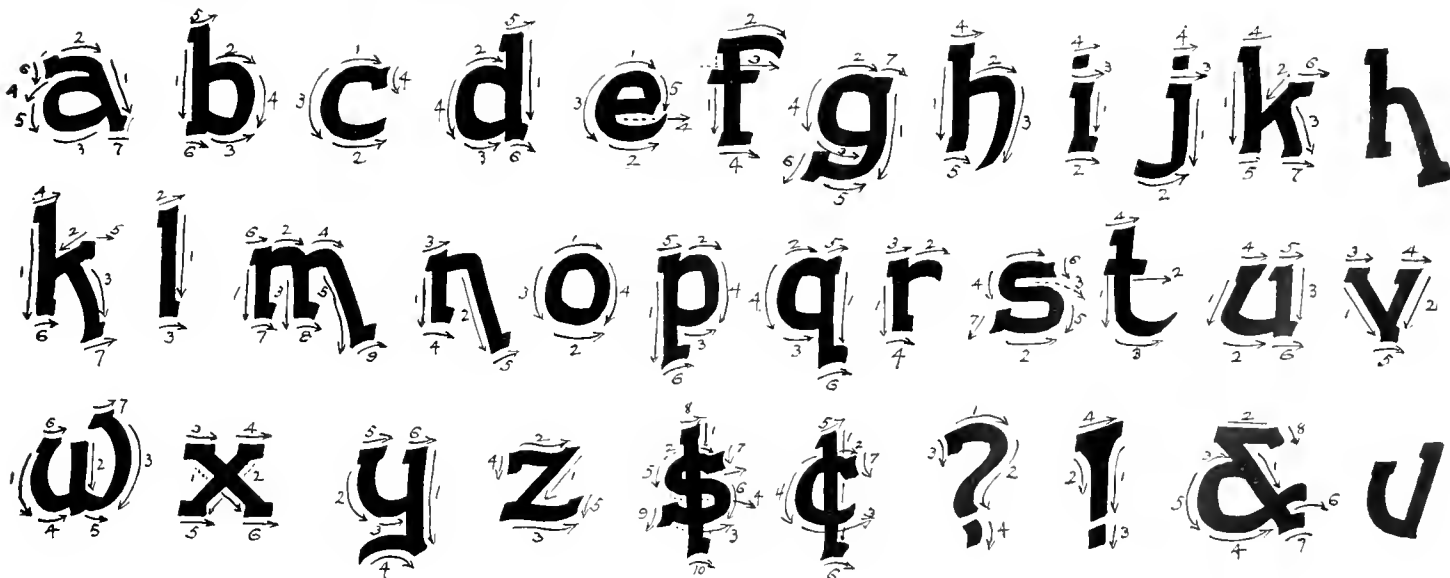
In both of these window closing-sale devices, it is not necessary to use lace or translucent paper, as the top strip can be pasted on about eighteen inches from the upper part of the window, in this manner admitting enough daylight. The effect, however, is not so gratifying to the eye of the observer. A striking color combination is light yellow paper, with the lettering all in black, with the exception of the first letter in each word, which should be red. The borders should be red.

**An Attractive Alphabet.**

FOR this lesson, rule your center lines 1/2 inch apart and also one line 1/4 inch from the top and bottom. All your strokes, which are to be uniform in thickness, except at the bottom of the letters e, h, t and y, are to be lettered with the chisel end of the brush. As this font is rather difficult to learn at first, we would advise the student to make the strokes with a lead pencil,

carefully following the arrows in the order indicated on copy.

These letters are designed to harmonize with the capital block letters. Though they are not generally used where there is considerable writing on one card, you will find it a very handy style to use, either in contrast with other lettering or where you want to emphasize a word standing between other reading matter. For this purpose such words are written in red or contrasting color, and when not black prove doubly effective.





# SHOW - CARDS AND SIGNS.



## SINGLE STROKE FLAT-BRUSH CAPITALS.

**T**HE simplest forms of flat-brush, single-stroke capitals are represented in the engraving shown below. They are featured in a modified style of regular script and you should have no difficulty in writing these from the start. The directions of the strokes are at the discretion of the student, who has had enough guidance in the preceding lessons to enable him to use his own judgment in the construction of these characters.

For quick work these capitals cannot be equaled by any other flat-stroke series. When they are written straight the lower case letters should also be straight, but it is much quicker to write them slanting.

Many writers use this style for price lists, using slanting

numbers to correspond. When you first practice, make them 1½ inches high.

### Backgrounds for Spring Cards.

**T**HE most attractive backgrounds for the large sized window cards for spring are what the trade calls "tints." Among these are heliotropes, Nile-green, chamois, pale pink, lemon, etc. Such cards, with their refined, delicate tones, can be lettered in any color or combination, and should be mounted in mats of white or darker shades of the tint—the "helio" to have a purple or lilac mat, the Nile to have a medium green, the lemon a buff mat, etc.

With such backgrounds and frames the use of white jet-



tering, combined with gold or colored edge-lines, is probably the most suggestive of spring.

#### Show Card White.

THERE is no difficulty in applying white if it is properly prepared, and it is worth the trouble, as nothing equals it for what artists term "embellishment" or for fine decorative effects. Years of experience have finally demonstrated to the writer that flake-white is the most advantageous and least expensive for show cards. All professional writers use it. Paint supply stores sell it in a dry powder in any quantity desired.



#### Preparing White.

BUY first-grade clear gum-arabic, filling a bottle half with gum and cold water. In a couple of days you will have a clear mucilage to use as a "size" or binder, which will prevent the white from rubbing off unless it is moistened. You should mix your paint on a marble or slate slab or a piece of glass.



#### The Spatula.

BUY a spatula 6 to 8 inches long, such as druggists use for mixing salves. One can be bought suitable for our purpose for 35 cents in eastern cities.

In mixing the white, take a heaping teaspoonful of the dry powder and carefully add just enough mucilage so that you can mix it into a round mass or ball, which will be about half solid. In a tumbler half filled with cold water place this and as many balls as you care to prepare for reserve white. Now if you wish to use some of your white

take out one ball, grind it and mix it thoroughly on your slab with the spatula, holding it flat, using at least one-half of its length while moving it in circular motion and sideways right and left, frequently gathering it by using the edge of the spatula and adding only enough water to make a mass as thick as heavy syrup. If you devote five minutes to grinding each ball smooth you will have a perfect paint. By first dipping your brush into water you can fill your brush with thick white and mix up the brushful on the stone, and you can letter on the darkest or any light surface with one application.



For lettering large characters first outline them with a small brush with the white, and to fill in use a soft wide brush, which should be liberally loaded with as much color as it will hold, going over the spaces only once, so that it dries out smoothly and no background will show through.

If you have extra large letters or prices in white, it is more satisfactory first to mark them on white paper, then



cut them out with scissors or a mat-knife and paste them down.

#### Novel Window Cards.

THE alert clerk will begin to plan designs for attracting spring trade, and though old ideas for "Advance Sales" and "Spring Openings" are generally repeated, they should be presented in a new manner by the wide-awake card writer.

Whether it be in the shape of card, the style of mat, border, lettering or color combination, it can and should be done. A little extra thought is the only expense.



## SHOW - CARDS AND SIGNS.

### SIMPLE SHADING OF LETTERS.

FOR some kinds of signs shading not only improves the appearance of the lettering but emphasizes the words which have the letters shaded.

Shading is used to produce the effect of thickness, shadow or reflection. The simplest method is indicated on our illustration; all the shadings are marked with the letter "S." The shading should be made in single flat-brush strokes. Thin letters which have only one-quarter-inch width strokes are often shaded with brushes one inch wide. The most popular shadings for black lettering are in gold, various tints of gray, red or blue. The design below shows the proportion of a style much in vogue for card work in its simplest and most

When you shade the alphabets shown, be sure to practice with various sized brushes, using a medium-sized brush first, and finally make the second line lower case alphabet with a flat brush one-half or three-quarter inch in width, and the shading likewise. Make the capitals fully 2½ inches high when using the wide brushes, then practice with the smaller ones. This will give you command of the brush and make shading mere play when compared to lettering. It is advisable to use various colors when you practice shading, as it not only relieves the monotony of the task, but gives you the proper contrast in color comparison and harmony, which you can best acquire by this method.



practical form. The beginner is cautioned to mix enough color each time so that the shading does not vary in tone or depth of coloring, as is the case especially with gray.

In order quickly to learn shading, rule lines one inch apart. Make the practice strokes, which we will designate as the body, with a medium-sized pointed "rigger," in black. To avoid mishaps the learner should allow the body to dry before putting in the shading. Now, using the same sized brush, provide your shading color and make your shadow strokes quickly. Shading can be done much more rapidly than lettering, because, the body being there, it acts as a guide for the eye, and a slight variation either in the thickness of the strokes or the distance from the body is not very important on show card work, except for a permanent sign.

#### SPRING WINDOW CARDS.

On the opposite page we illustrate various styles of artistic lettering for spring window cards. The characters are in plain black on white to bring out the formations more clearly to the learner. All of these letters were made with flat brush strokes, some in single and others in double outline, and then filled in. In the previous lesson we mentioned the best color combinations for such cards. When white cards are used with black letters the mats should be colored. Gold letters with any colored edge line may also be used to good advantage.

It requires but little ingenuity greatly to enhance the effect of the preceding designs by placing artificial flowers





and leaves in the center of the initial letters, fastening them down with thick glue, which should be left exposed until it is very tacky and the flowers will not come off. We

offer the student an exceptional opportunity to learn designing, spacing and the artistic swing so much required in properly perfecting this graceful letter.



show these cards in the floral frames to offset the plain appearance of the black lettering.

The letter "S" is prominently displayed in various styles both in the capitals and lower case on these cards, which

The introduction of the lettering into the curve of the capital "C" in the last card shows one method of utilizing space in a somewhat crowded "layout," but in no way impairs the artistic effect desired.





SHOW - CARDS  
AND  
SIGNS.

SHOW-CARD FLAT BRUSH TEXT.

A SIMPLIFIED form of Old English text and a perversion of the Bradley Series has evolved a font called Show-Card Text.

Each of the few prominent card writers has his own specialty in forming this alphabet. Some fonts are so elaborate and grotesque that it is a task to know what they mean. Our artist has adopted the easiest and simplest forms for both reading and writing. This style is much in use for initials in panels, and most of the oilcloth or outdoor signs nowadays have three or four lines of Text lettering, containing the body matter, which stands out in marked contrast with the bold display letters over it. As this series is also much easier to write than the various straight-edged fonts and re-

quires little time, it is of decided importance to make use of it. The original designs from which these engravings are reduced were lettered with a number nine sable pointed rigger, with the point always chisel shaped. When letters are more than two inches in height, it is advisable to use the regular flat brush. To suit the convenience of the lay-out we have placed the letter J at the end of the capitals.

Floral Price Tickets.

FOR window display, price tickets with flowers make a forceful magnet, attracting trade for spring merchandise. Our crude illustrations are sufficiently developed to convey an impression of the general effect, which will be greatly



Intensified if you make the tickets to match the window card, as previously explained. Our distribution of lettering, the contrast of the various lay-outs, also offers ample opportunity for practicing simple and easily read price tickets. By allowing your leaves or flowers to project beyond the edge of the card, being careful to glue them about in the same position on each card, besides attaching them in the same relative position on each article displayed, it will greatly strengthen the uniformity of your entire decorative plan.

appearing less refined, however, than the hand-painted tickets, which are rather expensive. Another method which is being exploited by some of the card trade is to emboss beveled cards and large panels with flowers in white and then painting these by hand or with an air-brush. Still another and most expensive and difficult method is to use plastic effects, which are made of a composition and in a manner that we shall exploit in later lessons.

Small flowers, such as buttercups, violets, daisies and



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Our first ticket has no border and shows another method for utilizing text letters.

The card with a rose should have a gold edge line or should match the color of the flower.

The daisy ticket would look well with a solid yellow or gold border.

The last card can have the border ruled in violet or gold with an ordinary stub pen and, by crossing the corners, making a neat panel.

The position of the flowers and the style of ruling may be changed to suit your fancy, but unless you are an expert

numerous others, can be bought at very low prices. Only one of these need be used on the smaller tickets, and one in each corner on those of medium size. By ruling lines in color or gold to connect, a neat, pleasing card can quickly be produced at trifling expense.

**FLITTER.**

Many card writers use flitter on spring signs, but we advise you to use it only for extraordinary occasions, if at all, and especially for night display or winter holiday signs. Flitter can be bought in a great variety of colors, including



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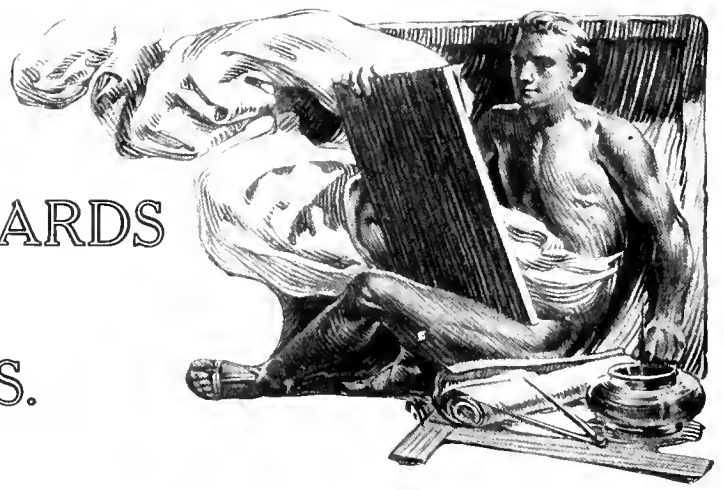


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In making scrolls, you should confine yourself to plain, neat borders, which always look refined. The appearance of all of these tickets is greatly enriched if you use cards with a gold bevel edge. Most beginners commit the serious error of trying to write freakish, fancy letters and numbers, but you should strive always to make your characters plain on price cards, so that the possible customer, who momentarily looks into your window, can quickly grasp the price (at least).

Embossed flowers, which can be bought in sheets at most toy or stationery stores, can also be used to good advantage,

pale gold, deep gold, various greens, purple, fine gilt, silver, copper, etc. If properly used a small quantity will produce very attractive results in decorative scrolls or letter outlining. The best method of applying it is to take liquid glue, which must be carefully thinned with water or vinegar so that it will flow; then immediately pour over flitter, sliding it in liberal quantities over the wet lines by moving the card so that the flitter adheres and then slipping off the surplus. The card should be gently tapped at the back, so that all loose flitter falls off.



SHOW - CARDS  
AND  
SIGNS.

LOWER CASE SHOW-CARD TEXT.

FOR practice, rule lines  $1\frac{1}{2}$  inches apart, then for the body of the letter place two lines  $\frac{3}{4}$  inch apart in the center. Use a No. 7 pointed rigger with the flat chisel point, and make single-stroke movements. For smaller letters the size of copy use a No. 5 rigger, and you must keep your brush-point flat.

A retailer attracted a crowd with a white show card having a heavy black border, lettered in show-card text: "In memoriam; they were stylish one month ago, but, alas! we marked them at first 85 cents, and here to-day we bury cost—

yours at 40 cents each." They were good quality but undesirable patterns.

Harmonious Colorings.

A MEDIUM green mat, mounted with violet-colored flowers and green leaves. A Nile green background; white letters with gold edgelines.

Lilac mat; violet flowers; white background, with purple letters.

Green mat with small moss roses; heliotrope background, white letters, violet edgelines.





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Flowered Cards.

TWO more price cards for clothing are shown above on this page to illustrate the use of heavier ruled borders, with an agreeable variation in the formation of the lower case letter "y," having a graceful stem swing. The small dollar signs



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illustrations of simple brush work, with the wording the same on each set of two, in order to show the contrast between show-card text and regular lettering.

In the third card and the one opposite, use red or gold for the letters A, S, N and F.



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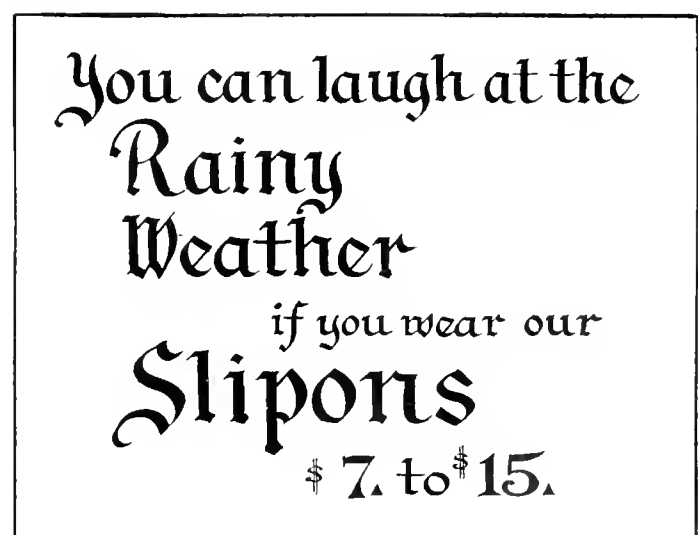
which are illustrated on both cards, should always conform with the position of the numerals.

Properly to convey the use of text lettering we show four

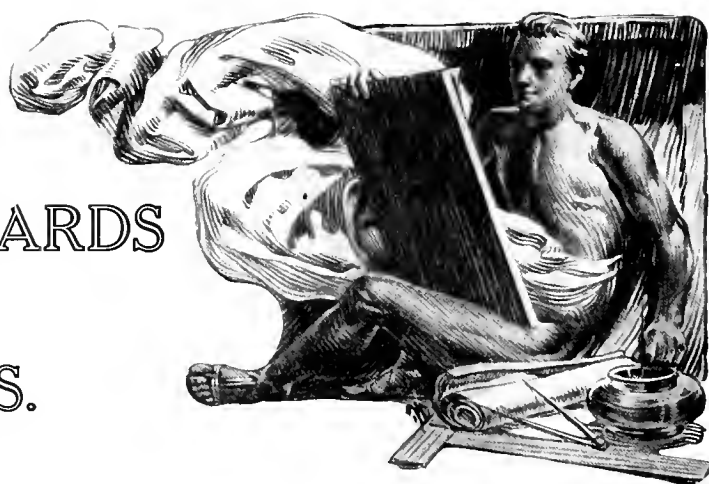
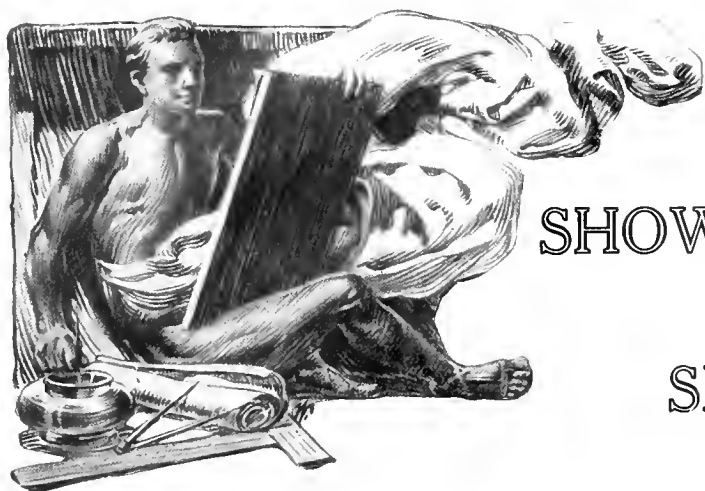
R, W and S on the next two cards should also be in contrasting colors, as well as O in the compound word Slip-Ons. These cards are intended as examples of proper lay-outs.



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## SHOW - CARDS AND SIGNS.

### LESSONS IN DOUBLE-STROKE LETTERING.

#### Show Card Capitais.

**A**LL alphabets that require two or more strokes to finish each straight or curved part of a letter are called double-stroke alphabets. I would advise the learner to use no ruler or compass for measuring the width of letters on the "lay-out," but it is desirable and instructive to measure the widths of the various letters of your copy before you write them, for comparison only. You may mark out in pencil or chalk all outlines as carefully as possible, over the lay-out, before you outline with a brush. The best card-writers do this for particular work. Any changes that are made as you go inside or beyond the lead pencil marks are readily wiped off with a rag or erased with your sponge-rubber after the color is thoroughly dry. For obtaining uniform height in all the letters it is necessary to rule two lines. You should practice all of the following lessons in various sizes, always beginning with letters at least two inches high, and after you have written them by constantly referring to the copy you must practice writing from memory, and in this manner you will become so expert that you can readily create all kinds of exaggerated forms of any alphabet by making the letters more slender or wider and thicker, etc. Your brushes should be frequently rinsed in water as you proceed with the work. In this manner no part of the brush is ever clogged and the hairs are thoroughly pliable, responding to the lightest touch, and the work can thus be rapidly accomplished and the outlines will always be clear-cut and what we call "swifty."

Properly to practice this alphabet, rule lines  $1\frac{1}{2}$  inches apart, using a small-sized pointed rigger, always well loaded with medium thick fluid, and with slightly flattened point. This font is much used in the East, and is readily combined with lower case Devos when desired. The arrows indicate the succession of the brush strokes with the letters only partly filled in, which better enables us to emphasize their construction.

The central stroke in the letter A is best accomplished by making the lower stroke (marked 4) first; then make the line above it, which our engraver did not mark in the copy. This double curve-stroke is a condensed horizontal form of the endings or tail in the letters Q and R.

In the letter B the upper loop 3 ends slightly above the center of the stem strokes 1 and 2, and the lower loop-strokes 4 and 6 project considerably further to the right.

The center strokes in letters F and E must not be placed

too high above the center of the stem strokes or they will look unbalanced; those in the copy are just right.

Most learners experience difficulty in forming the G, but if you will carefully make the strokes in the order noted and not make No. 1 stroke and No. 5 as one single stroke—which most learners try to do—you will soon make a good-looking letter.

The parallel lines in the letter H are one-eighth inch wider apart on the bottom than on top, and when properly joined by the horizontal curved strokes form a pretty letter on a firm footing.

In the J, stroke 2 should be made straight, and after it is joined by stroke 3 the little hump should be made by a short downward touch from stroke 2.

In the L, stroke 2 should have a slight curve to the left, scarcely noticeable where it joins stroke 3, where it is almost straight.

Stroke 3 in the letter K should end just below the center, and stroke 4 must not begin too high up on stroke 3.

The center of M must be considerably above the bottom line, and stroke 4 must be exactly parallel with stroke 1.

The upper curved stroke in the "tail" of Q should be made first; also, in the letter R, stroke 4 will best gauge the outward swing of the "tail" when made first.

The lower points of the circles in P and R should touch one-third from the bottom of the upright strokes 2.

S should have its upper circle considerably smaller than the lower one. In making this letter imagine you intend to make a figure 8. Some teachers prefer to make stroke 2 before stroke 1, but others maintain that if stroke 2 should be made too low by mistake, the error cannot be rectified and the center body would be too thick; the writer agrees with them.

When making parts 5, 6 and 7 in the character, etc., the upper strokes should always be made first.

#### Oilcloth Paint.

**F**OR red: Take vermilion, dry or otherwise, and mix it with Demar varnish, so that it is thoroughly massed into a thick, almost jelly-like consistency, then use turpentine to thin it, but rather add too little than too much of the latter. This color will dry with a glossy surface.

For black: Use ivory black, ground in Japan. Thin this carefully with turpentine. When this dries it will be dull finish. If you want it glossy you can add some Demar varnish to your mixture. Another mixture which is used by most sign painters is ivory black, ground in Japan, thinned

with a mixture of half boiled linseed oil and turpentine. This dries with a partial gloss.

For temporary gold oilcloth signs which you want to use outdoors about one month, you may use bronze liquid, with any color of bronze.

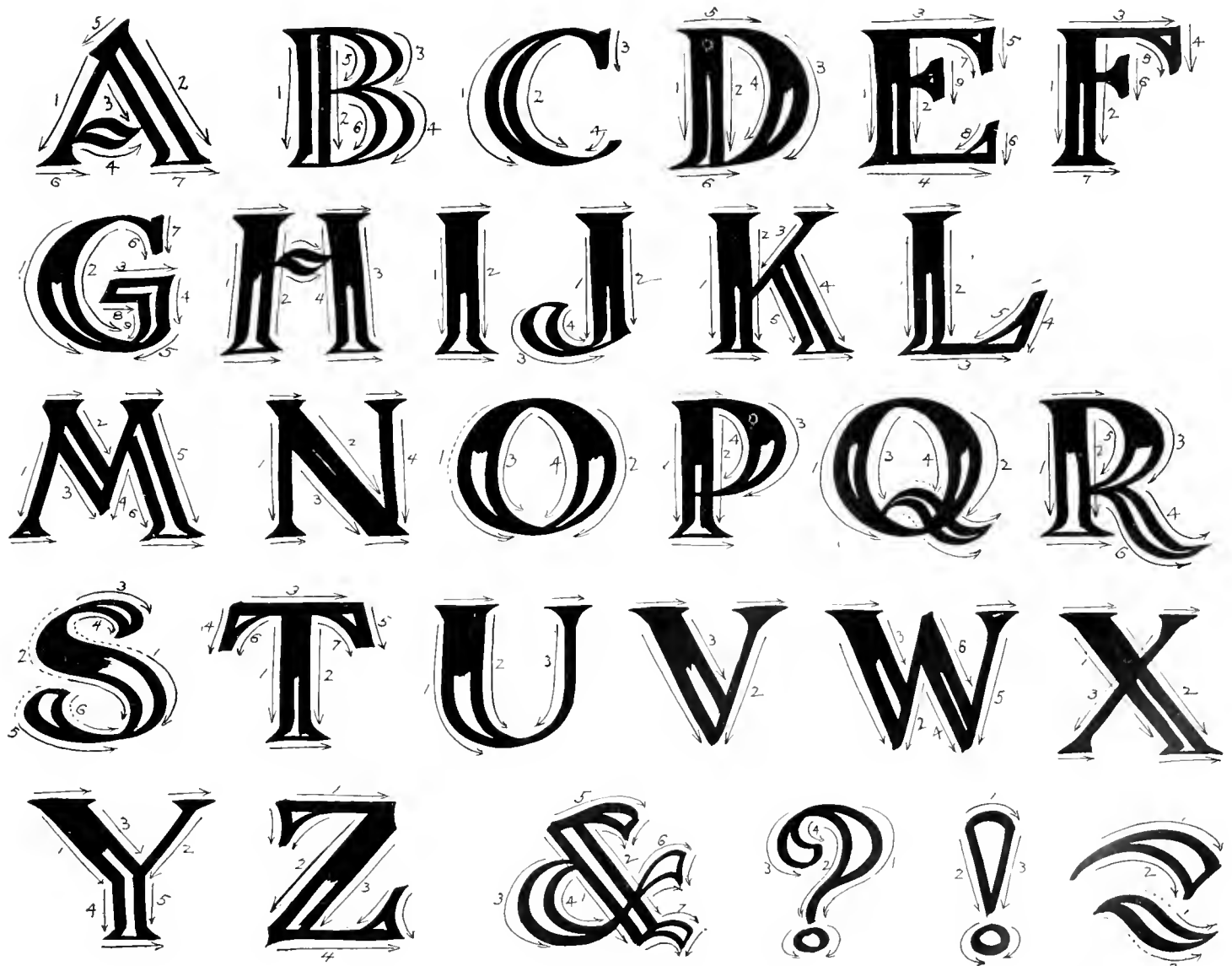
Another gold finish for temporary signs that will look well outdoors for two months' use, and would last nine months without tarnishing for indoor use: Use a good quality of varnish, thin it with turpentine, so that it is not too easy flowing. First paint your letters. If they are to have edge lines you may do the work rather carelessly, as you will afterward straighten them out when you apply the black edge lines. When the varnish is very tacky take dry bronze, which you spread over the lettering with white cotton batting, which you must round up into a fairly loose ball shape. By gently moving this across the tacky surfaces at first till they are all covered with bronze, and then using a little more pressure, moving the cotton ball in all directions, and sweeping the surplus bronze to the next letter, you will find you have a nice job, done quickly.

**Preparing Oilcloth.**

**B**EFORE you paint an oilcloth sign, you should rub the surface with Sapolio or Bon Ami, by using a wet rag. Then wash clean with water and dry with a rag. This eliminates all grease, and your oil colors and bronzes will not run streaky.

**Permanent Gold Signs.**

**P**ERMANENT oilcloth gold signs that will last several years outdoors, and forever indoors, are made in the following manner: From a sign painter buy ¼ pint Fat-oil-size. This is rather thick; you must apply this just as you would the varnish, but use a bristle brush and spread it out as thin as possible. This size should be left on about 16 to 20 hours before it is thoroughly tacky and ready for the gold leaf. For the borders you can buy the gold-leaf in strip rolls, which you unravel and press down the gold-leaf as you go along, and then wipe over with loose cotton. For the letters you will buy gold-leaf in books. Take the complete book, open the first page, holding the back of the book toward yourself, with both hands. Press the gold over the sizing which you wish to cover, and it will leave the paper. Take the next leaf and continue till you have an entire letter covered, when you must wipe over the leaf gently at first and then more firmly. If you see small spots uncovered you simply gather the loose leaf by wiping it together with the cotton, and going over the open spots. For narrow parts of letters you must cut a quantity of pages or books into strips somewhat wider than needed. Of course, gold-leaf signs are expensive and troublesome, and unless you have a separate room away from the store, I would advise you never to use gold-leaf, as the particles blow all over the store and into your stock, and it is almost impossible to get rid of them.





## SHOW-CARDS AND SIGNS.

### SYSTEMATIC "LAYOUTS."

TO obtain a satisfactory result in the style and quality of lettering you require skill in the handling of your brush, but no matter how artistic your work may be, it will fall short of the mark for which it is intended unless your layout is correct. Your words must be so arranged that the most important points are brought into proper prominence, either by display or by separation which will emphasize them. This can also be accomplished by lettering some words larger than others, using color on initial letters or entire words; underlining words or lines in black, colors or gold, or in using a different font of letters, as, for instance, using Text combined with Devos. When you have become thoroughly expert it will be shown by using one font of letters throughout. This makes the card de luxe, so seldom seen.

The first card, which was displayed by a retailer who sold only clothing, shows a desperate attempt at funny layout. Its funny flavor is considerably lost, besides perhaps conveying the impression that the storekeeper sold fishing tackle. The card next to it, being properly balanced in its layout, is more apt to bring results, even though the execution of the lettering is only fair.

The latter part of May is a good time to call attention to bathing requisites. We present three layouts of a happily worded card that should be acceptable wherever swimming togs are sold.

The first card, aside from being sloppily written, is extremely faulty in layout. If the word "Bathing" were placed more to the left and the word "Suits" to the right underneath it, so that the capital S would come under the letter b, its worst fault would be corrected. The word "for" should be to the extreme left, and the other two lines transferred as far as possible to the right.

The next card, though well balanced in lettering and layout, is faulty because it shows too many styles of lettering. The words "Bathing Suits" should be of one font of letters, to convey the idea of one object.

The third card, having the same wording as the others, all lettered in perfect harmony in the same series, forms a marked contrast to the other two. It is an excellent example of brush work and correct layout, producing what may be justly termed a successful advertising window card.

A little humor properly applied on a showcard is never amiss. The poetical pun on the next card is certainly suggestive to those who can afford the luxuries of the boating season. The first layout, though not extremely faulty, is very much improved in the distribution of the wording as shown

in our last card. Double edge-lines on cards are usually acceptable, and the extra work is worth while. A favorite style is to have one set of lines heavier than the other, or to make one square in black and the other in gold or color. Cards for the outing season are doubly forcible when an illustration—which may be a cut-out magazine picture or a glued-on figure—is used.

We are at present mostly concerned in discussing lettering, and as we become further interested will give illustrations of cards with marine subjects and other topics adapted for the "outing season."

#### Pen Lettering.

THE varied practice which we have thus far suggested with the brush will enable you to take up pen-lettering with much greater confidence and facility than if we had started with pen-work. The smaller-sized letters are more readily written with pens and can nicely be combined with brush-work. The German pens seem to be most in demand, as they are better tempered than others and last longer. They come in various sizes so that you can letter from one-sixteenth to three-sixteenths thick. All of these pens make hairlines by holding the pen upright on its point.

These pens can be bought in most stationery or art stores at trifling expense. In their manufacture there is always a certain amount of grease left on their surface. For this reason it is necessary to hold the point one second over a small flame by lighting a match and quickly withdrawing the point, and then carefully wiping it clean with a cloth. The water color which you will use for lettering will then readily be picked up by the pen.

Many of the high class stores never allow the use of brush work on any of their cards. There is an indisputable refinement in the appearance of perfect pen-work which cannot be attained with a brush. The next cards will show pen-work.

#### Good Advice

Never display a window-card unless it is clear.

Be sure to remove all lead-pencil marks from your card with a sponge rubber before you display the card.

Two styles of lettering on a card—one for display and the other for "body matter"—are usually enough.

Two colors on the average reading card are better than three.

Black lettering on a white card can draw trade if you say something worth while.



Fishing reels for fishing?  
 Real fishing for fish?  
 or  
**Fishing Clothes?**  
 We have a litter of  
 the latter.  
 Cool Light and Durable.

FAIRCHILD CO.

Fishing reels for fishing?  
 Real fishing for fish?  
 or  
**Fishing Clothes?**  
 We have a litter of the latter.  
 Cool, Light and Durable

FAIRCHILD CO.

**Tis Swimming Time**  
 and  
 togs of merry hue  
 of stylish outline too  
 are ready here for you  
**Bathing**  
**Suits** for  
 Males and  
 Females

FAIRCHILD CO.

**'TIS**  
**SWIMMING**  
**TIME**  
*and togs of merry hue*  
*of stylish outline too*  
*are ready here for you*  
**Bathing**  
**Suits**  
 for Males  
 and Females

FAIRCHILD CO.

**'Tis Swimming Time**  
 and togs of merry hue,  
 of stylish outline too,  
 are ready here for you.  
**Bathing Suits**  
 for  
 Males and Females

FAIRCHILD CO.

**June**  
 A fine month to  
 "spoon" **Yachting**  
**Togs**  
 Newest Ideas, Easy Prices

FAIRCHILD CO.

**-June-**  
 A fine month to "spoon"  
**Yachting Togs**  
 Newest Ideas,  
 Easy Prices.

FAIRCHILD CO.



# SHOW - CARDS AND SIGNS.

## PEN LETTERED SHOW CARDS.

### Lettering and Ruling Pens.

**T**HERE are eleven sizes of the German Scenecken pens, running from number 1, which makes a stroke about 3-16 inch wide, to number 6, which makes a coarse, ordinary pen stroke. Card writers use numbers 1, 1½, 2, 2½ and 3, and any finer stem strokes are made with ordinary pens. Other pens with two and three points are used for ruling borders on small tickets or for underlining words.

Any fluids can be used with these pens, provided that they are not too thick. Those that dry the quickest are the most desirable. Some writers use penholders that are especially made for this purpose, being six-cornered near the pen end to prevent the fingers from slipping, but any ordinary penholder will do.

The cards displayed on the opposite page have been considerably reduced from the original sizes in which they were written, being exactly three times smaller.

By following our instructions as to your spacing of lines you will be enabled to use the proper sized pens for practice. In the beginning you will think it disagreeable that the pen does not respond or slide so readily as a brush, but soon you will become accustomed to the trick of keeping the entire point always flat on the paper, and you will observe the identical movements for your pen strokes as with the brush. In the beginning you can finish all of the points on each side of your stem strokes with an ordinary pen, but after a while you can do this work with the stub pen just as you learned with the brush. Your fluid, if too gummy, should be frequently stirred and thinned with water, and the pen occasionally wiped clean, especially after you have finished using it.

After a fair amount of practice you will write neat cards. For the first, second, fifth and sixth cards, rule spaces 8¼ inches by 10½ inches. The other two cards are 10½ inches by 12 inches.

For the lettering space layout of the first card, rule lines 1½ inches apart for the letter B and use a ruler for the long stem stroke with a number 1 pen. For the small capitals, E, L, T, S, rule two lines ¾ inch apart, and use a No. 1½ pen. The lower case letters in the next two lines are ½ inch above the line for all stem letters except the letter F, which is ¼ inch shorter. The space below the lines is ¼ inch. Use a No. 2½ pen for these slanting letters, being careful to have them slant in the same direction. The prices written with

number 1½ pens are 7/8 inch high. The small strokes in the cent and dollar signs should be made with a finely pointed pen.

Be sure to leave plenty of white space all around your cards, laying out everything with a soft pencil as a guide, and be careful when the card is dry freely to use your sponge rubber to clean the card of all pencil marks. The wording of these cards is especially for the summer season, and the most is said with the fewest words.

### Clean Gold Edge Lines.

**T**O obtain clean, even edges for gold signs that have no painted background, it is necessary simply to lay on your size very carefully by first outlining each letter with a sign-painter's brush. Such brushes have the hair at least 1¼ inches long and about 3-16 inch wide, with a point. If you wish small block letters use a flat-pointed brush.

Mix your size for edge-line as thin as possible; use a mahlstick on which to rest your hand while painting the edge-line, after the manner of sign painters; then fill in the body of the letter with a wide brush, spreading out the size thin and being sure not to touch the outer edges of the sized edge-lines. When you rub off your surplus gold with cotton it is as clean on the

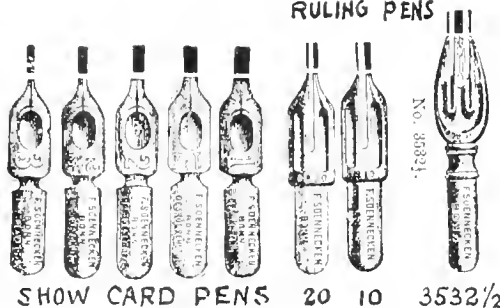
edge as any letter can be.

### Gold Lettering on Glass.

**F**OR glass be sure thoroughly to clean it where you intend to letter inside, finally wiping with cotton and alcohol. Mark out your sign on the outside with chalk. If you as an amateur want a perfect result, paint your sign in black watercolor, in which you should put a little mucilage on the outside of the glass. Dissolve a thimbleful of pulverized white gelatin in a pint of boiling water. Spread this liberally across the inside of the glass where you cleaned it, allowing it to drip down. Then lay on your gold with a loose gold-leaf "tip," a brush device especially made for that purpose.

After this is dry you can follow the outside watercolor sign, which shows clearly through the gold, by lettering on the back of the gold inside of the window.

Use drop black ground in japan, which you can carefully thin so that it does not flow too easily, by using a little varnish. When this is thoroughly dry—preferably the next day—wipe off all the surplus gold with cotton and water or alcohol and water, and clean off the outside sign from the window with a little warm water. Then back letters with asphaltum.



SHOW CARD PENS 20 10 3532 1/2

# BELTS

*of all Leathers  
to fit any waist*

50¢ to \$2.00

FAIRCHILD Co.

# Sailing Togs

*Linen Duck & Serge*

## Suits

*and all other accessories  
at reasonable prices*

FAIRCHILD Co.

# Flannel and Serge

*for*

## Seaside Wear

\$20. to \$35.

*a Suit*

FAIRCHILD Co.

# Safety Comfort and Style

*A Happy Combination*

## Raincoats

\$7. \$9. \$12. \$15.

FAIRCHILD Co.

Get a Head  
*and we can supply the*

# CAPS

*Cotton, Linen, Silk or Fabrics*

50¢ to \$3.00

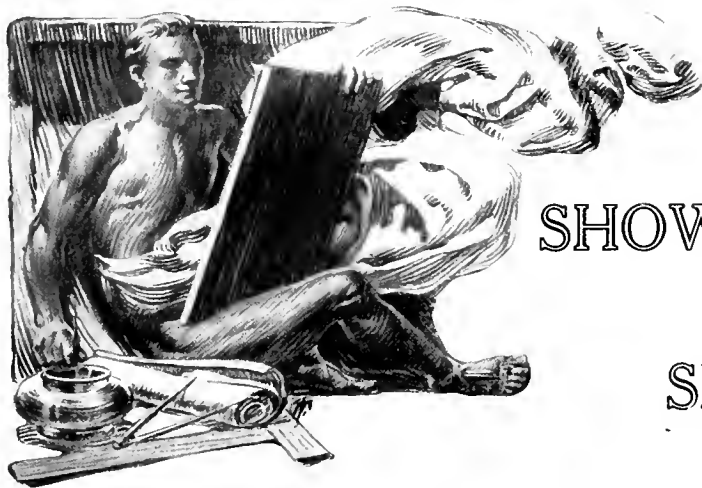
FAIRCHILD Co.

For Men and Boys  
we furnish

# Trousers

and Knee Breeches  
*of every description.*

FAIRCHILD Co.



## SHOW-CARDS AND SIGNS.

### PRICE TICKETS FOR HATS AND SHOES.

**S**UCH tickets should preferably be made in medium sizes, as the larger kinds divert too much attention from the shape of the article shown. We display a few simple designs that are practical and which can be readily made by any clerk. They are capable of changes in color combinations and lettering, just as other cards. Those here shown are engraved in the actual sizes intended for use and combine pen and brush lettering.

Some stores use one shape all the time, others change for each style season; some have the same card but change the color every month, and others change the style with each window trim.

If you desire only a few of one design you should take tracing paper, following the lines of the design in this book. Then place a piece of carbon paper, smooth side down, on your piece of card, and by tracing over the lines on the tracing paper with a hard lead pencil you can quickly transfer the pattern and then cut out the design with a pair of scissors, being sure for the first card to cut very close to the outlines. Always use your first cut-out card as a pattern for the rest, running a sharp-pointed pencil around the edges, holding the pencil point perpendicularly.

For shoe signs, the small tabs underneath are part of the card in one piece, and are usually attached by placing them through the front toe loops of the laces or fastening them to small pins having a round spring coil into which the tab fits, the pin point being first slipped into the top edge of the shoe lining, so that only the little coil can be seen.

For hat signs it is advisable to cut off the tabs and paste on longer ones by putting a dab of glue in the center of the back of each ticket. When they are perfectly dry, you slip the tab behind the hatband and the entire sign shows clearly in front, besides being held in proper position.

Several of the popular-priced hatters have adopted the use of an oblong price card 2 by 3 inches. These cards are of rough tinted paper and usually bear the firm's trademark and the price printed.

Without presumption we can assure our readers that any of the tickets shown on the opposite page will intensify the beauty of their window display. The designs are readily copied, but are especially drawn for the purpose of explaining to retailers a method of making large quantities at trifling cost.

#### Making Tickets at Small Cost.

**A**N engraving can be made of any of these designs on which only the dollar sign remains, so that after the ticket is printed your card-writer can insert any reading matter or

price. Any photo-engraver will make a "line engraving" from these designs for one dollar. Suppose you desire 500 or 1,000 each of the designs numbered 1, 5, 9 and 10, printed at one time; your printer would cut 1,000 cards  $5\frac{1}{4}$  inches square, on which he could print the four designs at one printing each time he feeds one card to the press. There would be plenty of space between each design, so that he could cut them in bulk with a machine and deliver them in small square cards, each having only one design.

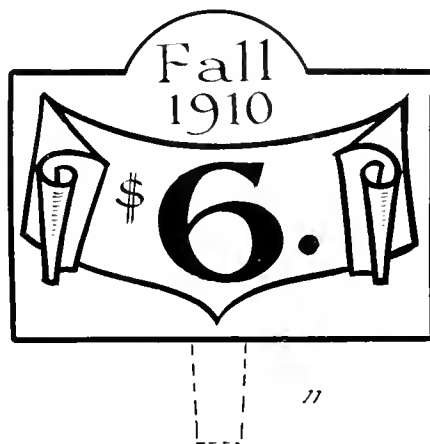
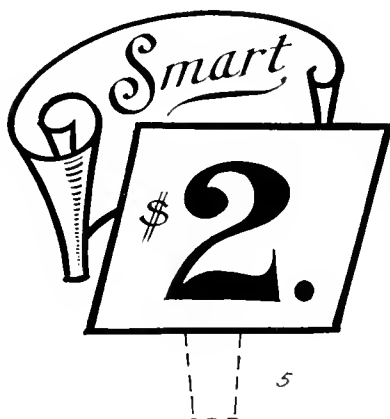
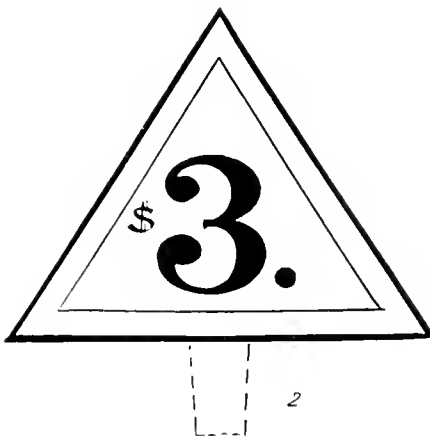
Four-ply card is heavy enough. The printer cuts the cards into squares and can print black on all colors of card without marring the effect, besides making a contrast, so the design will be black and the card colored. Should you, for instance, desire all your cards light green, the printing can be in olive or dark green; heliotrope cards can be printed in purple; a buff card with brown printing would make an attractive showing. What is called "railroad" cardboard, which comes in a large variety of colors, is good to use for making these tickets.

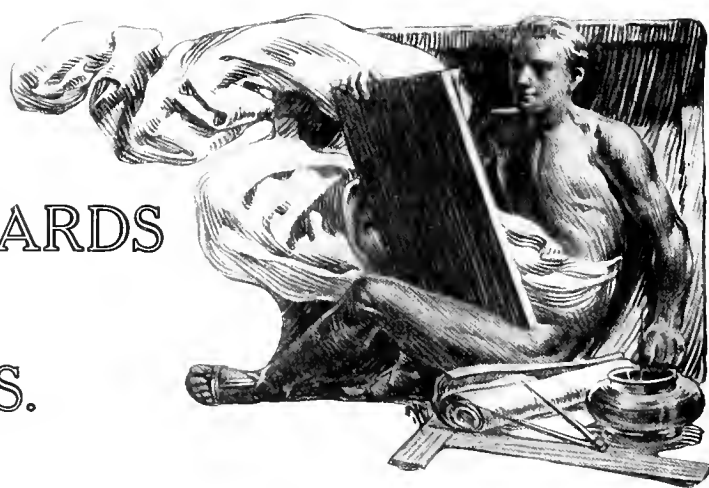
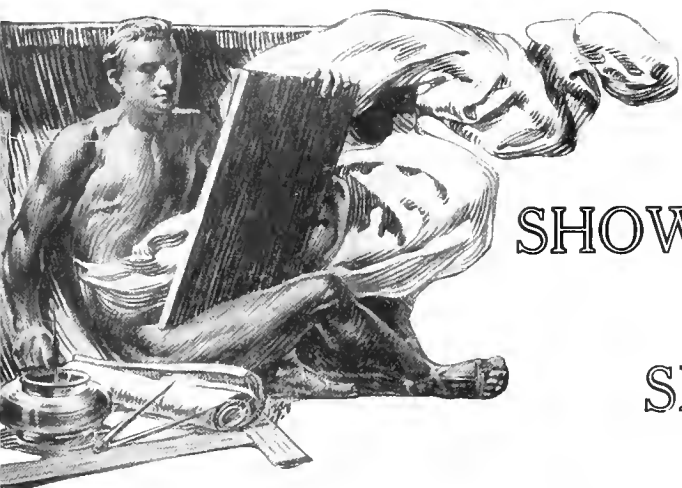
When you get these cards from the printer, cut out the designs with a pair of scissors, either close to the printed outlines or by leaving a margin of from  $\frac{1}{8}$  to 1-16 of an inch all around the design, which adds to their beauty.

When large quantities are used, a die which has one edge very sharp is made to cut through about fifty cards at a time, so that within a few minutes 1,000 cards are cut. Our designs can be made more attractive by shading them in colors or using gold bronze where desired.

Designs 2 and 3 are much used by hatters in the East. Their simplicity makes the price quickly apparent to the busy throng. Numbers 8, 9 and 10 make especially good hat-tickets, but all of these shapes may be used for either hats or shoes. Designs 11 and 12 can be further decorated by first cutting out the outside shape of card, then cutting out the inner banner of contrasting colored paper, cutting six at a time by first marking the design on the top sheet. Then paste on your panels, outline them with a brush—any color you desire—and then letter.

A number of hatters use an engraving of any staple-shaped derby. The drawing is always in outline and about the same size as our heart design No. 1. The price is lettered in the body of the hat-shaped card. A Bowery hatter displays a bannered card like No. 8, and on top, with both arms outstretched, resting on the points of the banner, is a picture of a popular actress, attracting much attention thereby. Many stores use a square card having a projecting embossed oval, with trademark, and the price is lettered below this.





SHOW - CARDS  
AND  
SIGNS.

PEN LETTERED WINDOW CARDS.

VARIETY of styles and sizes of lettering are embodied in the four designs shown. The inner borders on the cards are made with a brush. To make corner ornaments uniform, use tracing paper and transfer the design by first tracing with a soft pencil, reversing it, and then follow with a hard pencil the lines which show through the back.

The smaller your letters the more noticeable is any irreg-

ularity. The first card shows slanted letters in contrast with upright headlines. The shirt card exhibits harmonious slanting. The third card displays the use of condensed upright letters in contrast with others. The last card shows grouping of small letters. Were it not for the faulty position of the letters "o" and "h," in the words "on" and "hammock," this card would be nearly perfect. The long-stemmed F is very pretty.

A Book  
A Shady Nook  
and a Hammock  
*We have them at prices  
to suit every demand*

FAIRCHILD Co.

*Silk  
Neglige  
Shirts*  
\$2.50 \$3.50 \$5.

FAIRCHILD Co.

Get into the shade  
Sun Umbrellas  
\$1. \$2. \$3.

FAIRCHILD Co.

For lounging about  
the room, or catching  
the breezes at night  
on the porch or in a  
hammock, we suggest  
PAJAMAS  
\$1. \$1.50 \$2. \$2.50 \$3. \$4. \$5.

FAIRCHILD Co.

## A GROUP OF HOLIDAY PRICE TICKETS.

THE retailer who shows enterprise in observing national holidays awakens the interest of Americans as well as foreigners.

While the designs here shown are intended for hats or shoes, they can readily, without the tabs, be utilized for any merchandise.

Card A print black on yellow or on gold. The bow can be tied of satin ribbon and glued to the bell loop. For large

the sword handles can be touched up with yellow, or any of the numerous colored bronzes.

Card G, for July 4, makes an agreeable decoration if liberally displayed. Print black on warm red. A small hole should be pierced in the center of the top, with a darning needle threaded with twine. This should project 2 inches, then be cut off in the back and fastened there with a touch of glue. This device enlarged makes a showy central window card.



cards use wide ribbon; for sizes here shown use narrow "baby ribbon."

Design B is especially intended for Lincoln's birthday. It should be printed either dark brown on light brown or black on medium brown card.

Card C can be printed black on white, and the cherries painted red; or print dark green on light green card, then paint the cherries.

Card D can be printed medium blue or white; if desired,

Card F can be utilized for the 17th of March, St. Patrick's Day, or for any display. Print medium green on white or dark green on pea green. The Easter egg can be printed black on any color. Purple on heliotrope is undoubtedly the most refined effect. Heliotrope on white is also decorative. Any of these designs can be suspended from a matched colored ribbon, which is glued on the back of an embossed paper seal containing the firm's initial. These can be bought in small quantities at trifling expense at most stationery stores.



## SHOW-CARDS AND SIGNS.

### DOUBLE-STROKE SCRIPT—LOWER CASE.

**R**ULE two lines  $2\frac{1}{2}$  inches apart, and  $\frac{5}{8}$  inch toward the center from the top and bottom line rule two more lines. This will leave a space of  $1\frac{1}{4}$  inches for the center body of the stem letters, and gauge the height of those having no stems. Use a small sable No. 5 pointed rigger. Make all of your strokes with rapid swinging motions. You should do your practice work preferably with black paint on manila or white paper or card. Until you are thoroughly familiar with the forms of these letters you may mark them lightly in lead pencil, being sure from the very beginning to try to make all of the strokes rapidly in the order indicated by the numbers and in the direction of the arrows.

You should know that many of the best script writers on show-card work can scarcely write legibly with an ordinary pen. Therefore do not be discouraged if you are a poor scribe, but be persistent and practice much, then you will be able to write script as well as that shown in our copy. Better to emphasize the construction, we have shown the original double strokes, and below the filled-in letters, the dark background intensifying the beauty of the edgelines.

We would caution beginners never to use script on any show-card until they can write a well-formed letter. Imperfect script is an eyesore that is unpardonable, because you need not use it unless you know how to write it.

Beginning at point A, in the letter a, make stroke 1, downward to the left of point B. Then make stroke 2 downward from A to the right to point B. Then stroke 3 from A to B.

Now stroke 4 slanting downward and then on a quick upward curve to the right; then stroke 5, to the right; and finally stroke 6, which must begin somewhat to the left of the right end of stroke 5, so that the two last double lines are the same distance apart as widest space of strokes 1 and 3 in the curved part of the letter, in order that when the spaces are afterward filled in, all of your strokes will be of even thickness in their widest parts.

In the letter b notice particularly the short stroke 2, which I have purposely not noted by a number in any of the other letters, but it should always be made first, before you make the downward stem stroke.

Stroke 5 in letters h, m and n should only run to point A; then make stroke 6, which is to be followed by stroke 7, beginning at point A and going downward. In this manner you get the proper distance between the stem strokes and the same thickness.

The letter m is faulty, because the middle stem should be about where the stroke number 6 is marked, which would bring the middle stem where our artist should have placed it, making the space between the middle stem and the last curved stroke equal to the space between the first and middle strokes.

The construction of all the other letters should readily be understood. All you require is plenty of courage, bold, rapid movements of your brush and a great deal of practice.

Your color should be easy flowing, and by referring to the

**Panama  
HATS**

*to suit your head  
and your pocket-book*

FAIRCHILD Co

**Cool  
Featherweight  
Underwear**

**\$ 2.00**  
*a Suit*

FAIRCHILD Co



copy you can readily see where the extreme point of the brush is used and how delicate is the touch on all of the upward curved ends.

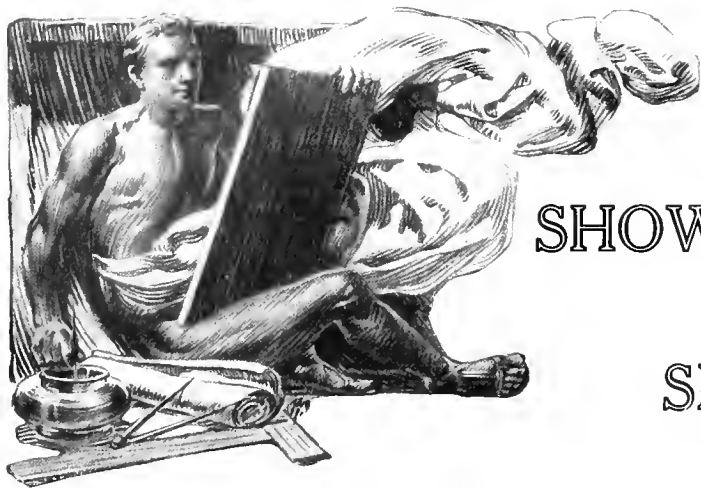
Seasonable Pen-Lettered Window Cards.

TWO well-balanced examples of pen work are displayed on the opposite page. It requires constant and deliberate

practice to execute lettering so nearly perfect as this is. The lay-out shows excellent judgment.

The wording of the first card speaks volumes and will attract trade from all classes of society. Any person who can afford to expend two dollars on a sizzling hot day should, through the psychological impression of the words "cool" and "featherweight," be lured into the store and purchase a hat.





## SHOW - CARDS AND SIGNS.



### SCRIPT CAPITALS.

**I**N writing these letters, with their lengthy, quick-swinging strokes, it is necessary thoroughly to load the brush, but not to overflowing. The extreme side of the point of your little finger ("Pinky") may rest on the paper and the rest of the hand be entirely free. The strokes should be rapid and the movements very much as though you were writing with the extreme point of an ordinary pen. With rapid, curved swings you produce the clean-edged, beautiful, graceful sweeps which make script lettering so refined in appearance. After you are thoroughly expert you will be able to write the letters without a rest, free-hand.

Use a number 5 pointed rigger. Rule lines 2 inches apart, and with the exception of the letters H, J, L, M, S and Q, you need not go below your lines.

A is readily accomplished by following the arrows as numbered.

B, begin with the long stem stroke 1, on the upper right end, moving to the left, gliding downward in a continuous stroke until you reach the upper end of the upward swing of the circle marked with the large 1; after which you make the last downward stroke, giving your brush a little pressure, which you relax just as you do when shading with a pen. Stroke 2 is then made to where it joins at the point marked by dotted lines. Stroke 3 begins on top at point A, swinging downward to the left and rapidly upward to the right. The other strokes are readily followed, but stroke 8 ends at the point marked D.

In letter C, stroke 2 begins at point A; strokes 3 and 4 form the circle to complete the letter.

In D, stroke 1 begins at A, followed by stroke 2; stroke 3 begins at A with a rapid downward swing to the right, winding up gracefully at the left.

Letter E requires much practice. After rapidly making stroke 1, join it with stroke 2, beginning at point A; stroke 3 should be made with a rapid circular swing, shading it slightly on the inner circle downward, and bringing it to a complete point at the right-hand finish; stroke 4 finishing the letter.

F is best perfected by making the top strokes 1 and 2 beginning at the point just below the small arrow marked 3, swinging downward to the left, then circling upward gradually and quickly to the right from points marked by the arrows 1, 1; the stem strokes marked 3 and 4 are made like those in letter B. The central stroke 5 forms a beautiful curve, requiring considerable practice, and begins at the point marked with a small capital B; some writers prefer to omit it.

The upper part of G is somewhat on the order of those in letter E, except that it is more perpendicular.

If you have carefully followed these instructions, you will find no difficulty in writing the other letters.

I would advise the student after making each outline letter by carefully studying the copy, then to fill in the spaces and compare the completed letter with the completed copy letter. This will relieve the monotony of the work and point out faulty construction as you go along. To fill in, use thicker paint and slightly flattened point on the brush, being careful not to disturb the outer edge-lines.

#### Everlasting Signs.

**S**MALL interior signs that are used for various purposes in most stores, can readily be made by any person. Mark the length and width of the sign wanted on a piece of heavy wrapping paper; or, if it is to be a fancy shape, cut out the outline. Most hardware stores carry letters and numbers made of aluminum, porcelain, bronze or copper. These can be laid out on your paper which you take to the store.

If your sign is wood you can first paint it and then fasten on your letters with special round brads that come for the purpose, or glue them down with a special cement that will enable you to fasten them on glass also.

When letters are fastened with cement always be sure to allow sufficient margin around the letters and between the lines. Carefully study your layout, rule chalk lines so that the letters will be laid on straight, then fasten one at a time, and when all are properly "laid on," place an even board on top, weight it down and allow it to stand one day to dry.

The words "Glove Dep't," "Hat Dep't," "Cashier," "Toilet," "Exchange," "Private," "Superintendent," "For Men," "Women," and many similar signs look beautiful when made in this manner.

A black sanded panel can quickly be made by painting with ivory black ground in japan, and with a small sieve sprinkle it all over with black smalt, which costs 5 to 10 cents a pound, and which can be bought in blue, green, brown and maroon, etc., if you wish colors. Turn your panel on one edge, giving it a slight tap as you set it down, and the surplus smalt falls off. The next day, when it is dry, fasten on your letters.

A pine board, stained mahogany and varnished, on which white or gold letters are mounted, makes an agreeable indoor store sign which can be read from a distance.

Numerous stains can be bought already mixed with varnish. Your board should receive two coats. For white signs use one coat white lead and two coats white enamel.

Green varnished panels with white or gold letters are very pretty. At a trifling expense you can have your carpenter deliver the panel with a beveled edge any width you require.

Plain beveled glass with holes drilled in each end can be bought ready-made. In two holes you can fasten a neat chain and have a good hanging sign, or you can fasten it down with brass round-headed screws. Plush or cloth covered panels used in this manner look well, but become very dusty in a short time. White enamel letters are used for this.





# SHOW-CARDS AND SIGNS.

## FAIRCHILD SCRIPT LOWER CASE.

**T**HIS series of letters combines grace and solidity in all of its characters, and is specially designed by our artist to perfect the Fairchild series of lettering as a result of numerous inquiries during the last ten years for a bold script style. Where a dainty script is not desirable, this font will prove an agreeable and effective substitute, and when combined with the capitals, which will appear in our next lesson, make an excellent window card letter. As the formation of the double-stroke script letters is much on the same order, we will merely point out some peculiarities in the formation of this alphabet, advising the learner at first carefully to follow the strokes in rotation with pencil, and then with brush go over these marks.

In letter "a" the 5 stroke begins at point c, down and upward to the right. In "b" strokes 2 and 3 run to point A, then follows stroke 4, which begins at the stem 3, running to the right downward to the point A, then follows stroke 5, beginning at the stem 3 and down to point A.

Letter "c" begins at point A to B. Stroke 3 begins at A underneath stroke 1. Stroke 4 begins at A to the right downward. Stroke 5 begins at the point marked 4 and swings in a circle to the left, then around and upward, joining the point of stroke 2.

The letter "d" is made exactly like "a," except that it has a long stem.

Letter "e" begins the first stroke to the left at A, and stroke 2, directly underneath, strokes 3 and 4 swinging in opposite directions also from point A.

Letter "f" begins at A with strokes 1 and 2, the latter running down to point B, ending with a slight upward and downward curve. Stroke 3 begins from A to the right upward and ends in a similar curve as stroke a; stroke 4 begins at A.

The circles of "g," "o" and "q" are all formed alike.

The letter "h" has stroke 5 ending at A, then stroke 6 underneath to gauge the distance it should be from the stem stroke 3, and stroke 7 begins at A.

In the letter "m" our artist has made this corresponding stroke 5 of letter "h" in one continuous stroke to show both methods, but you will be safer and better able to gauge your distances by following the 2 stroke idea shown in "h."

In "j" our artist begins stroke 4 at B on a downward curve to the right to point A and then stroke 5. It will soon be easy for you to leave off stroke 5 entirely by beginning stroke 4 where 5 now ends, and circle upward and around downward and to the right to A, joining the stem-stroke 3.

Letter "s" should have the 3 stroke in proper swing, being careful to have it rounded out on its lower half and swinging it quickly on the upward circle to meet the stem stroke 2 at the point where the last stroke 3 arrowhead is shown. The downward curved stroke 4 finishes the dot in the "s." Stroke 5 should then be made as though you intended to form a single line stroke, like a capital J, slanting to the right. You will find this letter requires considerable practice.

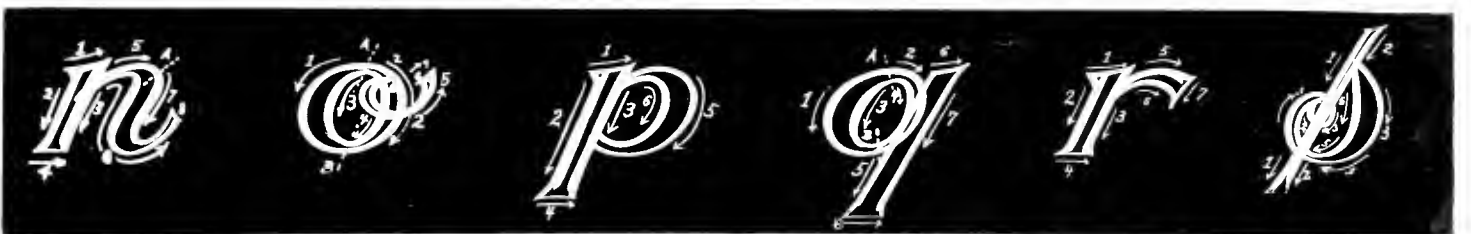
To make a properly shaped "v" you must make stroke 4 curved slightly inward when you start it, and join stroke 3 at A.

In "y," strokes 5 and 7 begin from 6 to B on the bottom; stroke 8 from B upward; stroke 9 at point A, curve slightly to the left, then upward to the right and down.

In "z," strokes 1 and 2 require considerable practice; stroke 6 has a slightly graduated indented curve, which is best accomplished by shading the stroke in one graceful side sweep as shown. Stroke 5 should be slightly curved outward to the right.

### Small Stencils.

**F**OR small stencils, not longer than 12 inches, and where the openings are not wider than one-half inch, it is advisable to mark out your pattern on thin stencil paper that is sold for this purpose, or to use heavy manila wrapping paper. Pin this down with thumb tacks; draw one complete figure of your design, either by transferring it with carbon paper from a copy, or originating it on the manila sheet. Cut it out carefully with your mat-cutter or other sharp knife, turning your wooden board or thick cardboard on which the paper is fastened whenever you have curved lines to cut, being careful to place your left hand flat on the paper about one-eighth or one-quarter inch away from the knife point. Your knife must be kept perfectly sharp by frequent strokes on your oil stone. In this manner you will soon be able to cut without requiring much trimming, which is done by using sharp nail scissors for curved lines—also flat scissors—wherever corners are not cut clean, or if small shreds are left hanging. You can then take a piece of rag or sponge and wipe over both surfaces of the paper with linseed oil, allowing it to soak into the paper 10 minutes and then wiping off the surplus oil clean, with a dry rag. Another method is to sprinkle paraffine shavings over one side of the stencil, ironing it with a warm sad-iron, and then do the other sides. To make the stencil still more durable use shellac or varnish on the edges of both sides where the design is cut out, also on the inner edges.





## SHOW - CARDS AND SIGNS.

### FAIRCHILD SCRIPT CAPITALS.

**T**HESE letters will be much admired and prove intensely attractive, whether combined with lower case of the same font or with lower case, regular script. You will notice that, with the exception of the upper strokes in H and O, all the stem strokes have straight or flattened ends. Throughout the entire series keep your brush point slightly flattened. Carefully observe the completed letter after it has been filled in. Keep the stem strokes as nearly uniform in thickness in each letter as possible, and bear in mind that it takes persistent effort to become an expert script writer.

#### Wire Signs.

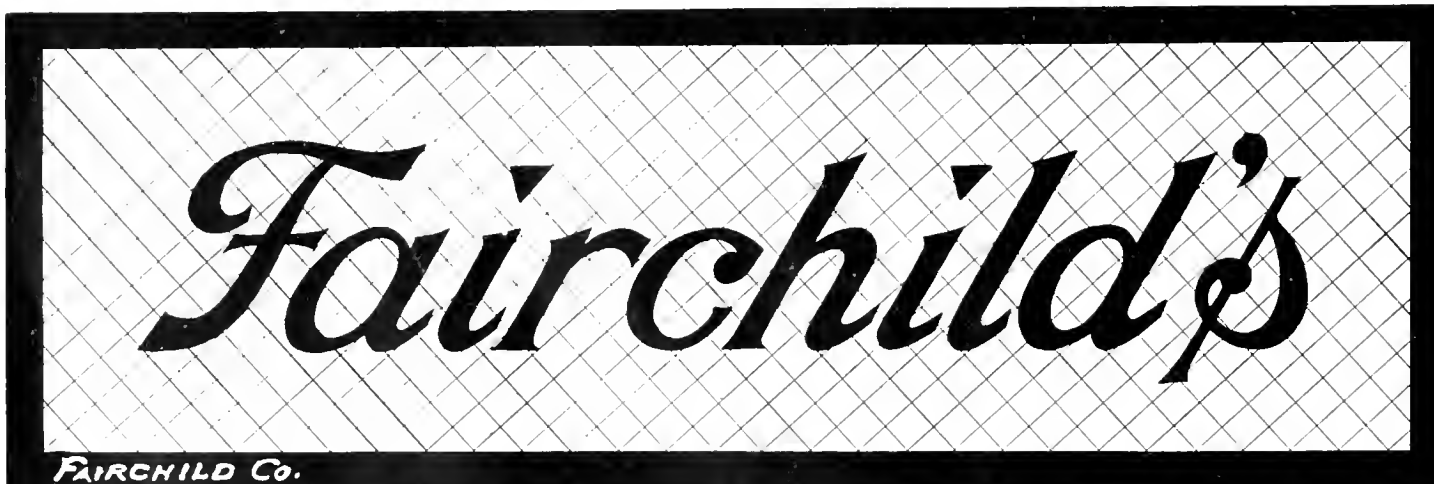
**F**OR wire meshed or roof signs or signs with carved wooden letters the Fairchild Script will be an improvement upon the usual script styles, which are not so durable.

#### Scale Drawings.

**A**T most stationers you can procure a few sheets of paper ruled into blue squares, or you can rule them yourself. Suppose your sign is to be 20 feet by 2½ feet high. Draw your panel 20 inches long and 2½ inches high. This drawing, with the lettering in the proportion you would desire it, would represent your completed sign; each inch in length and height would be one foot on the actual sign.

Fairchild Script is especially adapted for signs with raised wooden letters, because the fine lines on regular script crack more readily when exposed to the atmosphere, while the bolder strokes of the former style are more readily seen at a distance and less apt to be broken by outside exposure.

The best method by which your order may be properly



For roof signs the letters are cut from galvanized sheet iron. The letters are fastened to the meshed wire frame by means of durable copper wire, which is passed through holes pierced through the letters and twisted tight on the back to the mesh. Such letters should receive one coat of red lead and two coats of other paint, black or dark slate being most easily seen at a great distance. Roof signs require careful, expert mounting, necessitating the use of many steel braces to keep the sign from being blown over.

Signs used for store fronts, as shown on the design above, are easily mounted in the same manner, but the letters are generally of wood, painted or gilded, and fastened readily by using small staples, which are hammered down tight into the back of the letters through to the wire mesh behind.

Their open surface prevents damage caused by windstorms,

carried into effect is to make a scale drawing, mailing it with the exact size of your sign marked on the sheet, and write under the drawing: "Scale 1 inch to the foot."

#### Wooden Script Signs.

**U**SUALLY it is best to give your local dealer the order for signs, but if you have no home talent to do this class of work there are firms who make a specialty of sawing out letters, either with square, flat surfaces or half round. They furnish any size or design you may require, and deliver them in unfinished condition or with smoothed edges, and surfaces nicely sand-papered ready to be painted and gilded.

#### Scroll and Fretwork.

Ornaments for ends, top or corners of the sign, called fret or scroll work, can be bought plain or carved.

A B C D E F G

A B C D E F G

H I J K L M

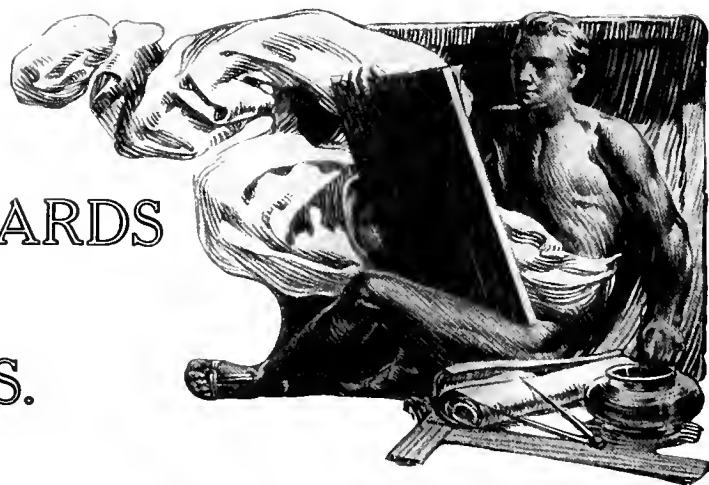
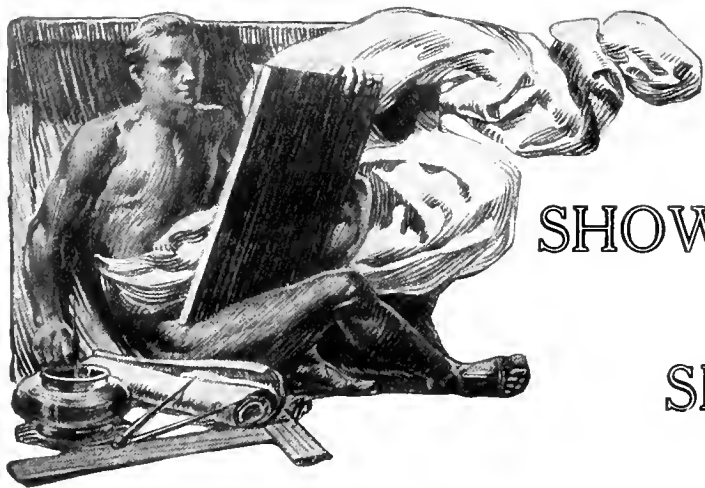
H I J K L M

N O P Q R S,

N O P Q R S,

T U V W X Y Z &

T U V W X Y Z &



## SHOW - CARDS AND SIGNS.

### MEN'S WEAR INITIALS.

**T**HIS font of capitals was especially designed for two purposes. First, for initialing show cards; the plain manner of ornamentation can readily be learned by our readers, who by this time should be able to copy any designs or originate styles of their own. Second, by moderating the stem strokes about one-third less than their present thickness, you will have an initial that can quickly be read, and which is especially suited for embroidery on men's handkerchiefs, shirts, etc. Therefore we have named this series "Men's Wear Initials."

#### Transferring Initials.

**T**HE best method for transferring such initials to any fabric is to draw the letter the exact size desired in the lower part of a square corner on heavy tracing paper, in about the position you would want it on your handkerchief. Then with the point of a medium-sized needle, pierce the outlines of your letter, placing your paper on a thick piece of felt or dense woolen cloth. When this is done use a little emery paper to take off the burr edges from the reverse side.

#### Making a Stencil Pounce.

**B**Y tightly rolling a narrow strip of felt (a piece cut from a discarded hat is good) or soft, thin cloth, and tightly tying a string around it or wiring it, you will have a stenciling pounce, which you can dip into powdered wash-blue, or other color, rub over your stencil and transfer to as many garments as you desire.

#### Durable Wooden Signs.

**T**HE best and almost indestructible signboards are made from lumber one and-one-half inches thick by nailing a 2½-inch flat band around the edges of the sign. The band will project on each side three-fourths of an inch. From three to six cleats four to six inches wide should be fastened to the back of the sign with screws. Paint the back two good coats of metallic paint. Mix all your paints with boiled linseed oil. The front of the sign and the band should be painted as follows:

First give the entire board one good coat of pure boiled linseed oil. The next day give it one good coat of "primer," which means a thin coating of paint mixed with turpentine, without any oil whatever. The primer should preferably be white lead. When this is dry, paint one coat of yellow ochre mixed with lead and oil. On top of this, one of "flat white lead," which means to have the paint thicker than the first coat but without using oil.

Now place ordinary wrapping paper along the floor and on this place your sign. Then immediately use the sand or "smalt" by placing it in a coarse sieve and spreading it thickly over the entire black painted surface, allowing it to stand about ten minutes. Place the sign on one edge, then, reversing it, place it on the other edge, and all the surplus smalt will fall on your paper beneath. The sign should then be placed with the back outward.

If your sign has raised carved letters, they should first all be placed in their proper position on the board. You can best accomplish this by stretching a piece of string across the length of the board by fastening it to a large tack on each end. This will indicate the bottom position of each letter, and you must lay out the letters in the proper place which they will occupy when finally fastened to the sign. Now mark part of the outline of each letter on the board on each side with a pencil. Remove the letters, which have first been painted and gilded, handling each carefully, so the gold surface will not be injured. Now fasten each letter by hammering through the side edges, thin round brads, in a slanting position, being careful to strike about the center of the sides and not to hammer the surface. To best accomplish this, use a carpet tack-hammer.

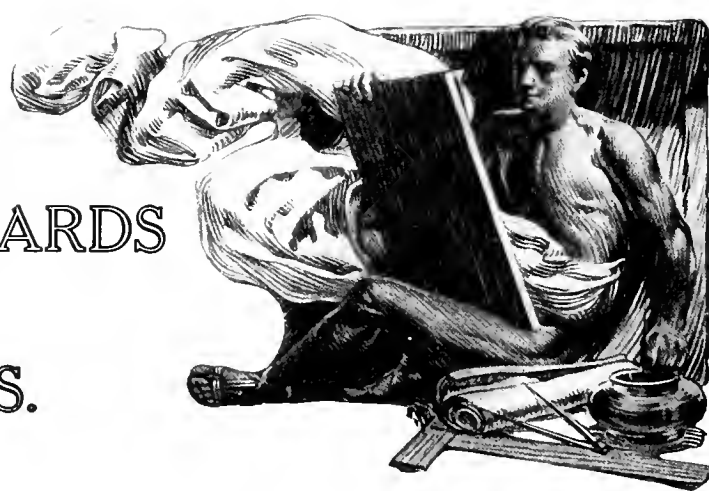
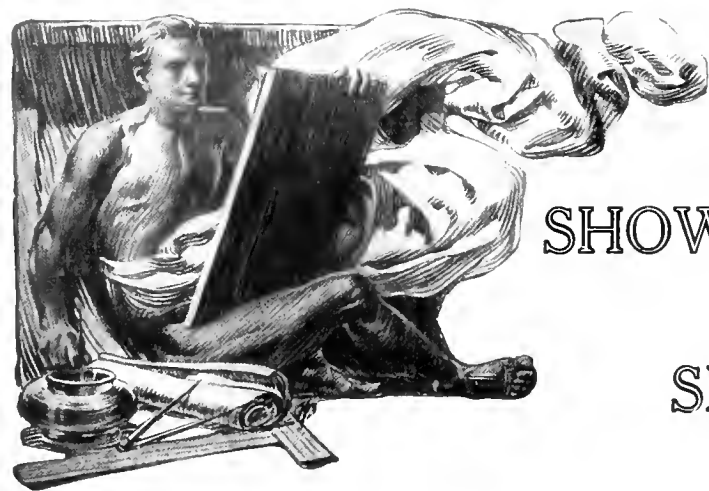
Should you desire a sanded background, use a small round or flat bristle ("fitch") brush. Paint around the edges of each letter and in between; do not touch the yellow side-edges of the letters, paint only the flat sign board. Paint the entire background with lamp-black thoroughly mixed with boiled linseed oil, spreading it thin with a large flat brush, so that it shows no ridges. You can buy the lampblack ground in oil and add boiled linseed oil. Any color of smalt may be used on this black paint, as it will not show through when dry.

#### Fancy and Plain Paper.

**T**HERE is an endless variety of colored papers which can be bought of most large dealers in the big cities either in rolls or sheets measuring 22x28 inches. Most of this paper has a glazed finish—maroon, green, yellow, gold, blue, silver, red, white and black being the most popular. Imitation oak, mahogany, walnut, birch-bark, oak-lark and flowered backgrounds are popular sellers. Such papers are generally pasted on thick gray strawboard, and then mounted on frames or strainers which are bound with strips of contrasting colors on the edges, after which they are ready for lettering. All these papers should be smoothed down with a soft rag; the bare hand should not be used, as perspiration, no matter how slight, will prevent water colors from properly fastening.



<b>A</b> <small>MEN'S WEAR INITIALS</small>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>
<b>K</b>	<b>L</b>	<b>M</b>	<b>N</b>	<b>O</b>
<b>P</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>
<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>
<b>Z</b> <small>FAIRCHILD CO.</small>	<b>&amp;</b>	<b>S</b>	<b>R</b>	<b>H</b>



## SHOW-CARDS AND SIGNS.

### BRUSH SCROLLS.

**A**LL scroll work depends in its formation upon at least one or two main strokes. Much practice is necessary to acquire this art.

Rapidity and lightness of brush touch are the two requisites. On all rounded designs, like series 1-3-4-5, you must acquire the circular swing by resting your forearm muscle on your table and either steadying your brush with a light touch of your little finger on the card or leaving your hand entirely free, and after you have mastered this method to have both arm and hand free.

Artists who decorate large fancy panels with scrolls such as are seen on moving vans and circus wagons, use a long soft hair brush about 3 inches long. With rapid full arm circular movements, which are wonderful to see, they make without stopping the winding stem strokes, forming in many instances almost perfect circles. As we cover comparatively smaller distances for the design here shown, our brushes are much smaller, the spaces being originally 2 $\frac{1}{4}$  x 3 inches.

After much practice you may use the smallest brushes you can handle and cut down your spaces just as here shown in the copy, and then you may use a ball-pointed pen for the same purpose. Such pens can be bought at any stationery store.

Although otherwise arranged on our engraving, our first scroll lesson begins with Fig. 2. Beginning with F, which has two angular strokes, make g, h and i, which has five angular lines, to which you add the partly rounded stroke ii, and then add j2 and j3 strokes, with their ornaments afterward, to complete Fig. j.

Fig. 6 up to Z4 is self-explanatory; to complete it add the ornaments and strokes of Z5.

Beginning with design No. 1, make the a and b strokes. To become thoroughly expert you should learn to make these strokes from the top down; see No. 1, Fig. b, from b2 to b1, also from the bottom up—from b1 to b2, curves either to the left, toward yourself, as in No. 1, Fig. b, or to the right, away from you and still toward yourself, as M in Fig. 3, and the lower part of Y in Fig. 5.

We now return to Fig. 1 and make stroke C with two brush movements. Then add the circular stroke d1, finishing the d2 ornament, which our artist does with one brush movement by squeezing and contracting the brush point, but until you have more practice you may outline it and fill in. The final strokes and ornamentation in Fig. e are added.

Fig. 4 has reversed curves in its five panels, panel r being a repetition of q, and the completed scroll t varying slightly with s by having elongated scroll strokes on top and bottom.

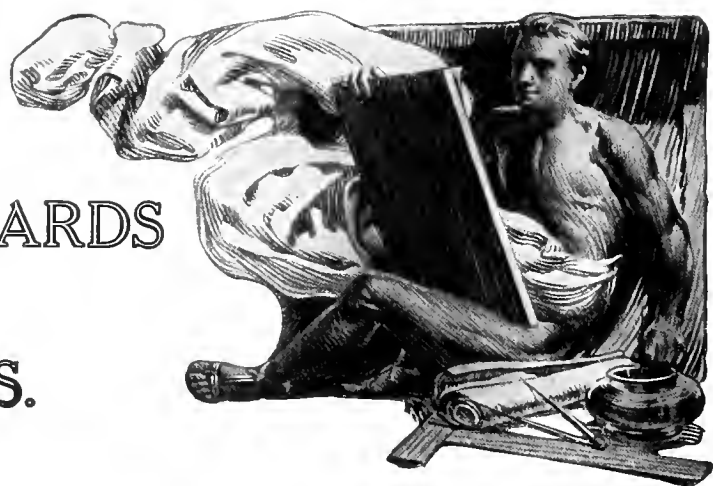
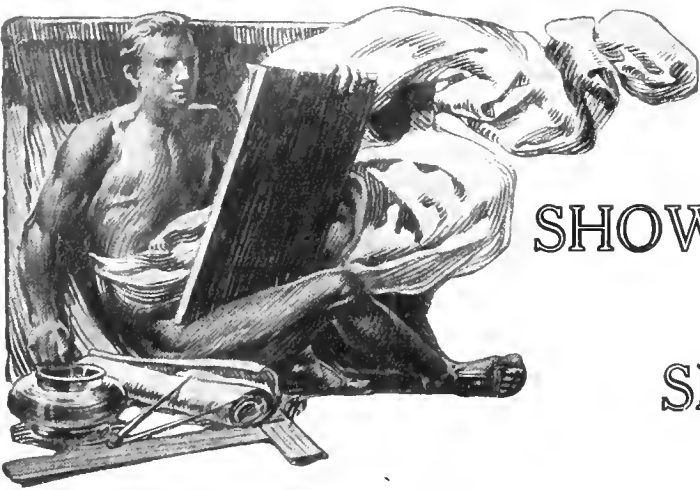
Fig. 5 is a complete series of circular ornamentation, where reversed curves touch but do not intertwine. The ornaments in y added to panel x make an ideally beautiful combination.

Fig. 3 in its five series shows the stem lines crossing each other with their relative artistic positions maintained, in panel M strokes M1 and M2 crossing each other at M3. Continuing, you add N1 and N2 and complete the scroll in Fig. O by adding the stem stroke O1 to O2 and the two short curved strokes to this stem, completing the ornamentation leaf or Persian effects.

You really now have only begun to practice scrolls. This entire series should be executed by reversing your copy, so that instead of being upright all of the panels are horizontal. Do not belittle the simple strokes. You can now try them in any order you choose. You will find many of the strokes that were practiced in the upright position much easier to make in horizontal planes. To make myself thoroughly understood, so that you can appreciate the varied practice here offered, place your designs so that Fig. 6-Z1 is on the upper left corner; then place the designs, with Fig. 6-Z5, on the upper left corner, and finally place Fig. 1 with E in the top left corner. If you can combine Fig. e, j, o, t, y and 25 in varied positions, you can make any kind of pattern and originate complicated designs that are beautiful to behold.

To duplicate scrolls so that they are almost alike on two or four corners of a card, take a sheet of tracing paper the exact size of your card; fold the paper by making a crease exactly across its center. On the upper left or right hand corner you trace every stem stroke and the minor scrolls, indicating the position of each ornament with a small dot. Be sure that your tracing paper is fastened in at least two places with thumb tacks while you trace, and also use a very soft lead pencil, being sure the lines are not made too thin. Fold the creased paper; again fasten with tacks, and with your thumb-nail pressing and sliding you will transfer a reversed design. By cutting off the quarter of your tracing sheet and reversing the paper, fastening it on the opposite corner, tracing all the lines with the soft pencil and repeating this in the other corners, you will have four designs.





## SHOW - CARDS AND SIGNS.

### SCRIPT SCROLLS OR FLOURISHES.

**W**HEN making flourishes it is necessary first to load the brush with color that is fairly easy flowing, and by twisting the outer end, getting rid of all superfluous color, leaving the brush well filled toward the handle end but very pointedly sharp on the outer end.

The designs shown in the first panel on the opposite page are rather difficult to accomplish intertwined, but if you at first try single strokes in their varied positions, then two strokes in their relative positions as seen on the copy, then three strokes, and so on, you will soon improve. Great skill is required in the shading, gradually to increase the pressure on the point, relax the strain and finish with a hairline touch. The best results are obtained by doing this work rapidly, plenty of paper and patience for practice being necessary.

#### Fancy Panels.

**F**IVE designs of panels are shown for general use. They should first be marked out with a pencil and then lettered with an initial or any wording desired.

You can cut them out with a mat-cutter and paste them on a background of contrasting color, adding scroll work on the outside if desired or using them cut out as high-class price-tickets on garments.

By gluing such cut-outs on a strip of card any length required, you have a beautiful hanging sign to suspend in the center of your show window. Painting the outer edge gold or running any kind of edge-line one-eighth inch away from the outline, you will produce a chaste appearing sign.

#### Ribbonettes.

**W**E show one single ribbon and two double ribbonette designs which are used in varied sizes, mainly for hanging signs or to paste on the inner window-pane. Their treatment in the design can be varied to suit the artist, who should mark them out first with a pencil, then outline. Small paper rings with a gummed flat edge are pasted on either side, and a string or dainty chain passed through each ring for suspension.

#### Corner Scrolls.

**S**IX designs in clear outline with generous black space, better to emphasize their beauty, complete the last quarter-page. They are often used only on the upper left-hand corner of a card that has much wording and an initial letter; the central spaces are usually equalized with the lettering that may follow it to the right, centered in lines underneath each other outside of the initial space. For duplicating such designs in each corner we have made explanations in a previous lesson.

#### Plaster Ornaments.

**B**Y spreading ordinary beeswax about one-half inch thick, and as wide as you require it, on a piece of board you can take an impression of embossed metal ornaments, wooden carvings or "cameos," which are the carved heads on onyx backgrounds sold by jewelers. First smear a thin coat of oil over your ornament, then slightly press it face down on the wax and then take a small block of wood and by steady pressure press it into the wax till the surface of your block touches it. Repeat this operation, leaving about one inch space between each impression. Now, strain your plaster through a fine sieve, mix it in a cheap little pitcher with clean water to a creamy thick state, add a pinch of table salt to this, stir without raising bubbles and pour into the impressions. Allow this to stand six hours or over night. Remove the plaster casts and make as many more as you require. If the foundation of such casts is colored and the design is white, or if you color the design and leave the foundation white you have fine ornaments to fasten down with glue.

#### Bronzing Ornaments.

**W**HEN the plaster is thoroughly dry you can apply a coat of varnish, then use any bronze before the varnish dries. To apply gold leaf you must first give the cast one coat of shellac, as such ornaments are for indoor use, quick drying varnish can be used on the shellac and then apply gold, covering every part and smoothing over lightly with a puff of cotton batting.

#### Brass Ornaments.

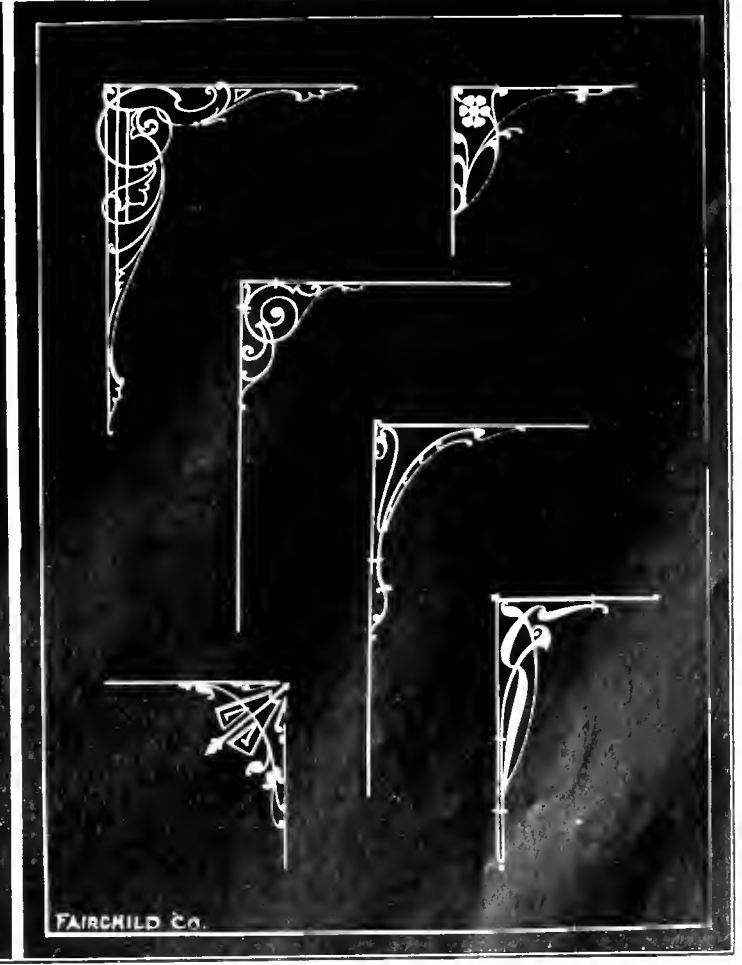
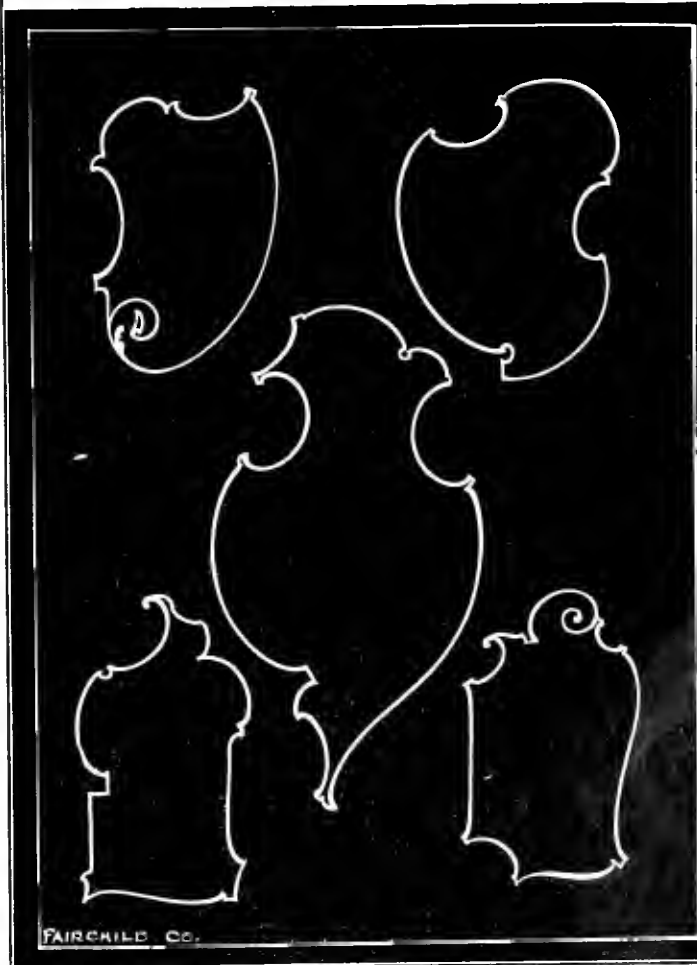
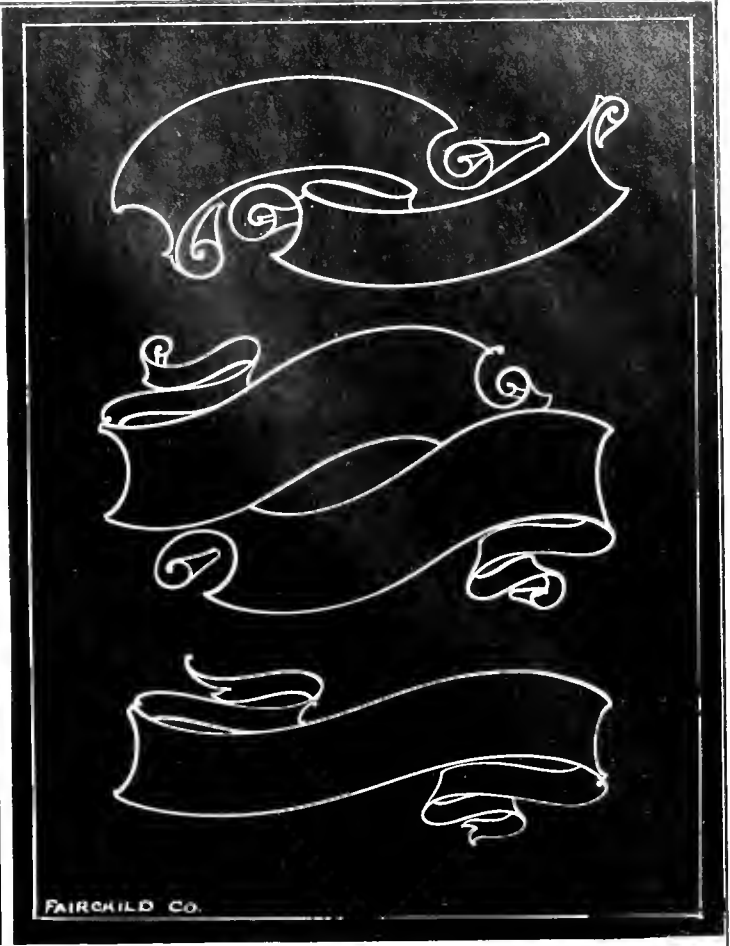
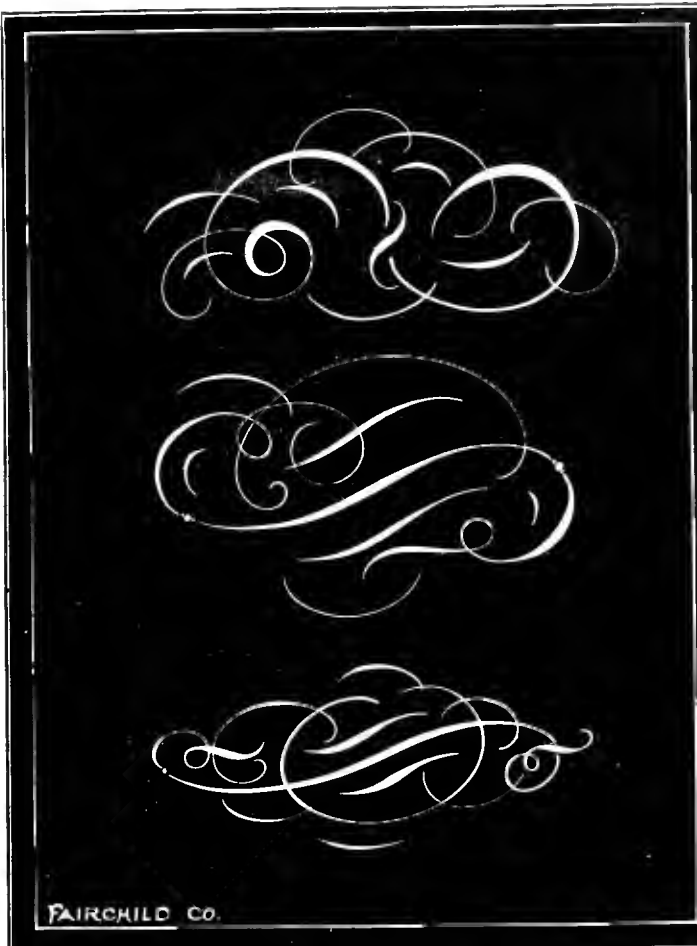
**A**ROSETTE or corner pieces on each end of larger show cards makes an attractive finish. You can get these from wholesale millinery firms, pocketbook-makers or direct from manufacturers, if you use large quantities. They are nailed on with round brass brads.

#### Imitation Gems.

**M**ANUFACTURERS of millinery ornaments and most of the large bead importers and makers of cheap jewelry supply these at 50 per cent less than you will be obliged to pay at "imitation stone dealers."

#### Imitation Red Seals.

**P**APER seals can be bought, with embossed initials in their centers, at most stationers. By pasting one above the reading matter on each of the window cards you add to their attractiveness.





# SHOW - CARDS AND SIGNS.

## THE "APPAREL GAZETTE INITIALS."

**A**LL the newest wrinkles in styles of ornamental scrolling are embodied in the Apparel Gazette Initials. We have named them after the well-known western magazine because it exemplifies the highest talent in the art of imparting the most recent information ("newest wrinkles") of the men's wear trade, both in news features and illustration, from all the markets of the world. The publishers of the Apparel Gazette are pastmasters in the art of journalism, and our students who can master the general details of this beautiful font of scrolled initials are to be congratulated and can properly be considered pastmasters in the art of brush-work lettering.

The methods of ornamentation are greatly varied but they can all be used on each letter, offering the student ample opportunity to test his skill in designing. Take the ornamenta-

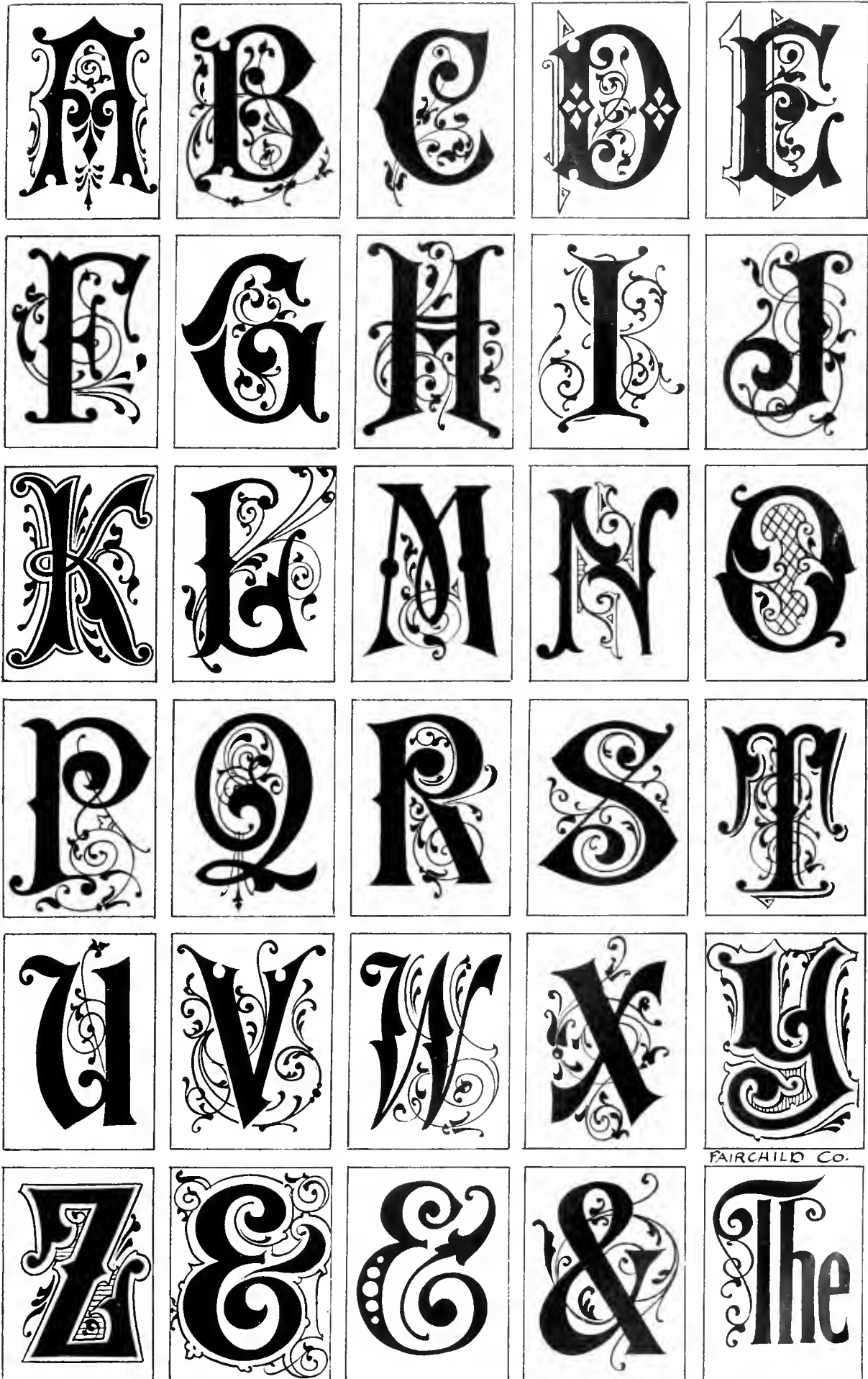
tion on letter D and use for F or L. Use ornaments on O with P or Q, etc. All these letters can first be edge-lined like K and Z, or like T with shaded outlines, or like Y and X with fancy scrolled panels.

Round or fancy openings or shaped like those in the body of letter D may often be used to good advantage in any of the stem strokes of the other letters.

### Interlaced Scrolled Panels.

**T**HE first design shown below should be accomplished without much difficulty by the student who has carefully practiced the other lessons. The lower scroll is constructed in three groups. Both side groups, though radically different in make-up, are in thorough harmony. See next page for more details.





FAIRCHILD CO.





## SHOW - CARDS AND SIGNS.

### SIMPLE AND COMPLICATED SCROLL PANELS.

**T**O explain the completion of the first scroll panel in that previous lesson, for this design rule your panel four inches wide and fifteen inches long, using a No. 5 pointed rigger. You will notice there are five main scroll strokes in the make-up. No. 1 followed by No. 8, No. 2 interlaced with No. 3, followed by 4; then the central scroll 5, with 6 and 7 last.

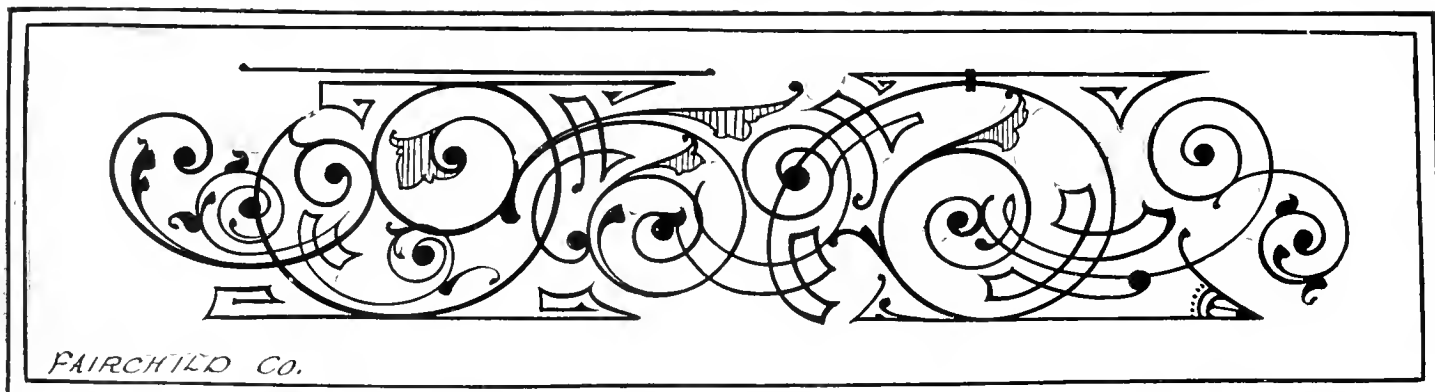
The minor ornamentation was placed at random, as the designer's fancy created it under the impulse of the moment.

Our first line panel below consists of three main scrolls interlaced and a minor combination scroll on each end. The flat darts on top and bottom are added by the use of a ruler. Until you are thoroughly able to create such designs it is wise to mark them all out with a soft pencil in light lines, leaving off all the minor ornaments. The last scroll is what may without exaggeration be called a masterly stroke of

strokes. If, as in the copy, you use a colored or black background, you can use a piece of chalk cut to a fine point before you finally paint it, and afterward wipe off with a cloth. Make your main strokes as you would with a pencil and leave off all minor ornaments. Then mark out the exact shapes of the two broad panels that show black scrolls on white. Now use white paint, first filling in the broad panels, so that they will be dry after you have first completed your main strokes and added the ornaments in white; then, with black paint, put your ornaments into the white panels.

#### Final Scroll Practice.

**T**O vary your brush strokes and to become thoroughly expert you must reverse your copy, first placing it in both horizontal positions and then in the two upright poses. You will be pleased and surprised at the difference in the work.





# F. W. Devoe & C. T. Reynolds Co.

Paints, Varnishes, Brushes and Artists' Materials  
NEW YORK and CHICAGO

## Show Card Writers' Specialties

*Red Sable, One-Stroke Brushes*



**GENUINE RED SABLE  
ONE-STROKE FLAT  
BRUSHES**

1-4 in. 3-8 in. 1-2 in.  
Each: .35 .45 .65  
Set of 3 Brushes, \$1.25



**SIGN PAINTERS, FLAT  
OX-HAIR BRUSHES**

1-2 in. 3-4 in. 1 in. 1 1-4 in. 1 1-2 in.  
Each: .25 .35 .40 .50 .60  
Set of 5 Brushes, \$1.80.



### SHOWCARD PAINTERS'

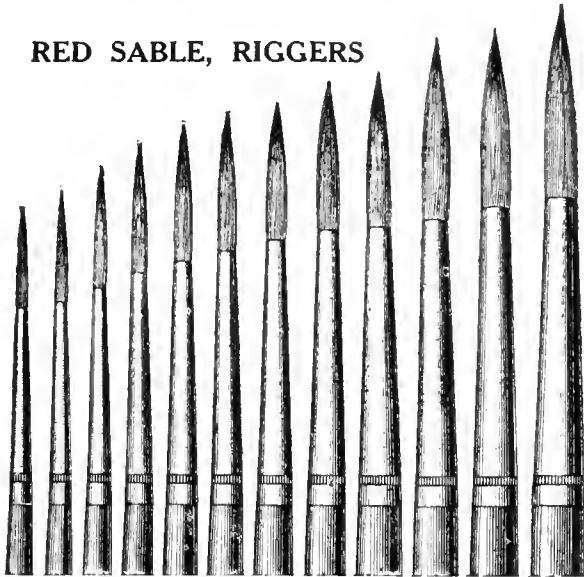
**SHOW CARD BRONZE**

Pale Gold by ounce, .10 by lb. \$1.25  
Rich Gold " " .10 " " 1.25  
Copper " " .10 " " 1.25  
Aluminum 1-2 " .10 " " 1.50

### RED SABLE, RIGGERS

**BRONZE LIQUID IN  
CANS**

1-2 Pint, .20 Pint, .35



**SHOW-CARD, SPONGE-  
RUBBER**

1 x 2 x 1 in. each, .20  
1 1-2 x 2 x 1 in. " .25  
3 x 2 x 1 in. " .45

**DRY FLAKE-WHITE**

1-2 lb. can, .20 1 lb. can, .30

**FLITTERS all COLORS**

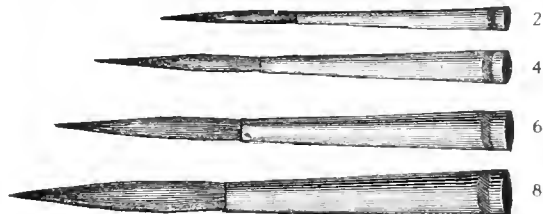
15 cents per ounce.

No.	1	2	3	4	5	6	7	8	9	10	11	12
Each:	.07	.08	.08	.09	.12	.15	.16	.18	.20	.25	.30	.35
SET No.	1 to 6				1 to 12							
"	.50				\$1.80							

### SOENNECKEN'S PENS

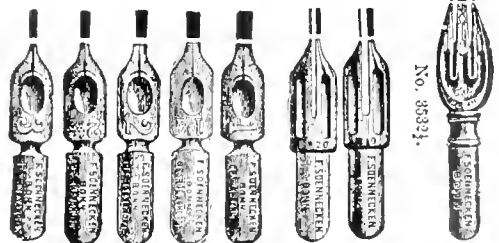
**RULING PENS**

### RED SABLE, LETTERING PENCILS



FOR OIL WORK ON WOOD OR GLASS

No.	2	4	6	8
Each:	.15	.25	.40	.60
Set of 4 Pencils,	\$1.20			



**SHOW CARD PENS 20 10 3532 1/2**

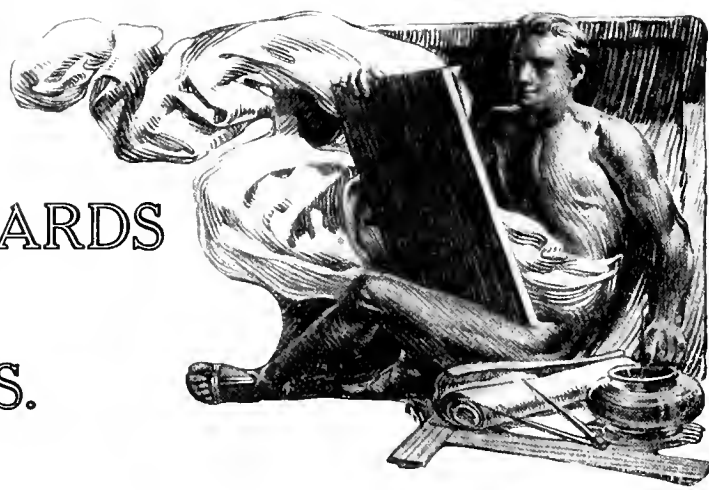
Nos.	1, 1 1-2, 2, 2 1-2, 3,	By dozen	.10
"	10, 20,	"	.30
"	35, 32 1-2	"	.60

1 doz. assorted styles and sizes by mail, 25 cts.



**SPATULA**  
6 inch, each .35

*If your dealer cannot furnish our goods, send to us direct. Orders must be accompanied with check, money order or stamps to cover, if goods are to be shipped by mail, add enough to cover postage.*



## SHOW-CARDS AND SIGNS.

### LETTERING DESIGNS FOR NEWSPAPER HEADINGS.

**A**DVERTISEMENTS with some kind of individual display, whether pictorial or with special lettering, are generally more prominent than those having only regular type. In many large cities space in the newspapers is "so costly" that storekeepers lose sight of the great mental impression such a design makes. The most popular designs are headings and signatures. You are now thoroughly conversant with all methods of lettering and can readily learn how to make headings for newspaper advertising. On the opposite page we show a design, in which simplicity is the main feature. Headings should be read at a glance, and when once known to the public eye, the customers of that store immediately locate such an advertisement. When a storekeeper makes truthful announcements, this heading is always a symbol of honest, truthful methods, and the advertisement with this on top will usually be read.

Suppose you wish to furnish electrotypes to newspapers, to fit a single column, two columns or three columns; you find that the size for the three-column "cut" is to be  $6\frac{1}{2}$  inches wide, but you make it about  $\frac{1}{4}$  inch shorter than the actual width, so that the printer can place it in tight on each side with wedges or "leads," and that you intend to have it  $1\frac{1}{2}$  inches deep, as shown in Fig. 1. If you wish to see what the reduced proportions will look like for a two-column or single-column design, you first draw a diagonal line from C to B. As  $6\frac{1}{2}$  inches is the width for three columns, for one column it will be one-third the distance from A to B, which you mark off at 4, then run a line to the diagonal at 6 and then a line to 5, which shows the exact size for a single-column cut.

For a two-column cut measure two-thirds of the distance from A to B, which gives you the rectangle, 2-7-3-B.

#### Tints and Stipples.

**Y**OU can buy a great variety of "tints" in sheets of paper, some of which we illustrate, numbered 1 to 10. Figs. 5, 6, 7 are called straight-line tints; these can be had in curved and slanting lines. Fig. 1 is called graduated line tint. Fig. 8 is a stippled tint. Fig. 3 is a grain stipple. Figs. 2, 4, 9 and 10 are texture tints. We have selected for our background a coarser "stipple" than No. 8. Now cut a piece  $6\frac{1}{2} \times 1\frac{1}{2}$  inches and paste it on a piece of white card, as in Fig. X2.

Later on you can use fabrics like calico, percale or sleeve linings for backgrounds on which to paint your design. The back of a playing card may also be used, but use only red, black, brown or green, or gold backgrounds, as blue and others will not reproduce or photograph. (See Index Photographing colors.)

It is advisable for newspaper cuts to have such backgrounds, somewhat open, not too crowded, in order that they will print clearly, not blurred, as is the case when the lines or dots are too close, because the printing ink clogs on the class of paper used by most newspapers. Always remember this when you know that you will want a design reduced to a small size. If, for instance, we had selected stipple tint 8 for design XI, instead of the widely separated stipples shown, the result in our single-column cut would have made the background too close, and perhaps blurred the ink in printing.

With a soft pencil rule light lines and indicate your letters on Fig. X2 with light strokes. Now use white paint, making the body strokes without any special care as to evenness of the edges, and letter in black the address in X3. When this is dry make your edge-lines in black, which may partly cover the white edges, where it is necessary to make the white body strokes of even thickness. Then place a white line in the black letters Mt. Vernon. Now with a ruling pen draw an edge-line all around the panel and fill in with black.

#### Line Engravings.

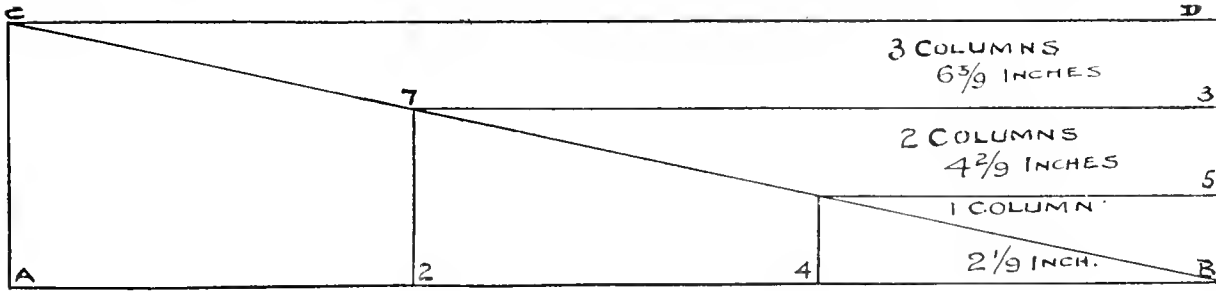
**Y**OU are now ready for the engraver, to whom you must give proper instructions, which, in this instance, would be written on the card just as indicated under the finished design X4. This is generally done with a blue pencil, which color will not photograph. State the size or sizes of the engraving wanted and your design will be photographed on a gelatin film, which is transferred to a piece of smooth zinc, and by means of acid is etched into the zinc wherever you have drawn white lines. The zinc plate is then blocked on a piece of wood, and it is called a "zinc engraving," "photo engraving" or "line engraving."

#### Electrotypes.

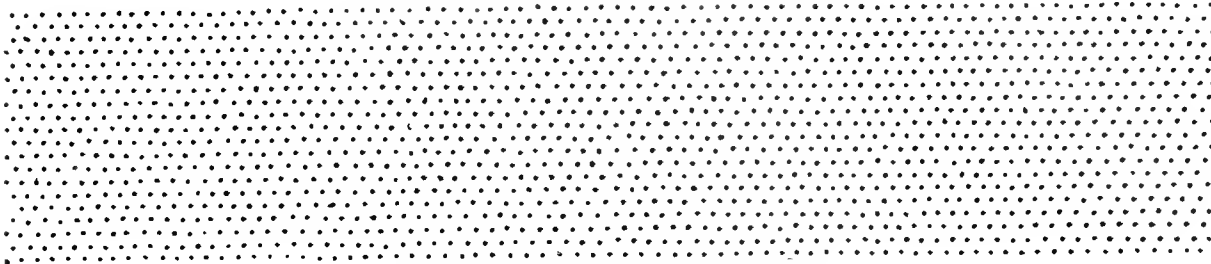
**Y**OU then send this to an electrotyper, who makes as many impressions in wax of the line engraving as you desire electrotypes. These impressions are brushed lightly with pulverized graphite and then the entire wax surface, mounted on a board, is placed into a copper solution with an electric battery. After a few hours' immersion a thin film or shell of copper is formed in these impressions, which are then filled with melted lead and are cut and mounted ("blocked") on wood, as finished "electrotypes," or "electros," ready to be used by the printer.

Your original engraving should not be used for printing, as it may be scratched or worn and, if subsequently you desire to make electrotypes, all of these defects would show. The cost of a small engraving when you furnish the design is

EVOLUTION OF A PHOTO-ENGRAVING DESIGN.



NO. X1—HOW TO MEASURE FOR REDUCTION.



NO. X2 THE STIPPLED BACKGROUND.



NO. X3—LAYOUT AND FIRST PROCESS OF LETTERING



- 1 Cut [————— Same Size —————]
- 1 Cut [————— 4 5/8 in. —————]
- 1 Cut [————— 2 1/2 in. —————]

NO. X4—THE DESIGN COMPLETED AND METHOD OF ORDERING ENGRAVINGS.

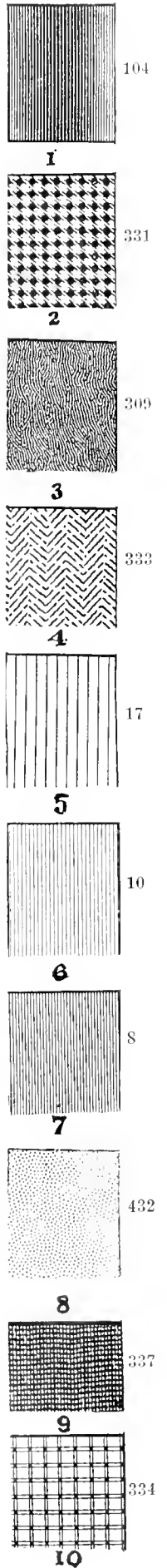


NO. X5—THE TWO-COLUMN ENGRAVING.

NO. X6—THE SINGLE-COLUMN ENGRAVING.



The Narrow Cut at Right Shows Ben Day "Tints and Stipples." The figures to the right are the numbers of the Ben Day process and are the ones to give to the engraver to indicate the tint or stipple you want.



about from 75 cents upward—the larger designs being charged by the square inch. Electrotypes are charged according to quantities and size, ranging from about 20 cents upward for small sizes, and by the square inch in large sizes, which greatly reduces their cost.

### Ben Day Process.

**M**OST engravers have a book showing various backgrounds, or stipples, which are numbered. All you need do is to finish your design as in X4, without having pasted in any background, and say "Ben Day" No. 333, and your engraving would be delivered with lines in the background as shown in tint No. 4. This process is named after its inventor, Ben Day, but for original backgrounds our method is the one to adopt. X5 shows the two-column "cut," or engraving; X6 shows the completed single-column cut. Beginners often make the mis-

take of ordering the reduction of a drawing by giving the engraver two dimensions that are impossible to produce from the drawing unless a new design is drawn. For instance, for the single-column cut they would write, "Make one engraving  $2\frac{1}{3}$  inches wide by 1 inch high." Such a proposition would be impossible to accomplish, unless you draw your design according to these two proportions. If the original drawing would measure 3 inches in height, then it could be done. Therefore, it must be remembered that both dimensions reduce or enlarge in the same proportion, as the camera cannot do otherwise. Should you have a small design, you can have an enlarged engraving of it made without requiring any other drawing. You simply state either the width you want it to fill, or the height, but you should always be sure that you know the exact size which the "cut" will be when it is enlarged, so that it will not be too large or too small for the purpose for which you intend to use it.

## HALFTONE PHOTO-ENGRAVING.

**F**IG. 1, which has been elsewhere shown in this book as a suggestion for a Fourth of July window card, and which was effectually adopted by many retailers for window display, is what is termed a mortised "halftone engraving." The artist sends his design, which is made with a brush and called a "wash-drawing," to the engraver, with the following instructions: "Reduce to  $3\frac{1}{2}$  inches wide; mortise where indicated (showing the mortised panel,  $1\frac{3}{8} \times 2\frac{7}{8}$  inches). Photograph through fine screen for Trade Journal." The photographer places the design before a camera, and the picture is left exposed under the forcible rays of an arc light for the required length of time. The light which penetrates through a glass screen forms the picture on a gelatine film, which is then transferred to a piece of copper, and through various processes is etched onto the copper. Then it is "blocked" on a piece of wood, and the lower panel is cut out with a jigsaw, the hole being first bored through the copper plate and the wooden block; this forms the "mortise," into which the printer can place whatever type or reading matter may be desired.

Fig. 2 shows the identical design which has been made to be used for printing in the newspapers. The glass screen in the camera, through which this photograph has been taken, you will notice, is much coarser, showing widely separated squares in the background; even in the white background of the mortised panel, into which the type had been set by the printer. The fine "screen," indicated in connection with Fig. No. 1, if used in a newspaper, would show a badly blurred background, because paper used for printing newspapers has a rough surface and absorbs the ink more than the glazed surfaced papers used in magazines. If you place a magnifying glass to the background of Fig. 1, you will see that it is composed of these small squares which are only visible to the naked eye of people possessing extra good eyesight.

### Photo-Engraving.

**A**S a "halftone" photo-engraving costs about three times as much as a "line photo-engraving" and is sometimes not at all desirable, our artist in Fig. 3 shows the same design reproduced in a "line engraving" free from any backgrounds and engraved on zinc, therefore often called a "zinc-engraving." The drawing for this was traced with a lead pencil, then covered by India ink by using a pen and erasing the pencil marks after the ink becomes thoroughly dry.

Suppose we wish to use this same design for a single-column advertisement, and would like to see what the exact appearance of the size of such an engraving would be before

having the work done. The column being  $2\frac{1}{4}$  inches in width, we first draw a diagonal line in lead pencil in the design from A to B and measure  $2\frac{1}{8}$  inches from B to C, allowing  $\frac{1}{8}$  inch space so that the printer may properly wedge in the cut between the column rules, as intimated in our previous lesson. We then draw a perpendicular line from point C to D and a horizontal line from D to E, which gives the exact appearance of the dimensions of the size engraving which we intend to order. These lines and letters must be very lightly drawn with a blue pencil, and they may be left on the drawing because in the process of photographing the blue is absorbed and will not appear on the surface of the engravings. Those drawn in the picture are purposely shown to explain the method to our readers. We then place the lettering, which the printer has first set up, into the mortise in Fig. 3, so that the second line engraving, No. 4, will appear in the  $2\frac{1}{4}$ -inch width size, but the type in the mortise will, of course, be proportionately smaller, and type and design will all be in one piece, and the printer has no typesetting to do. Should we, however, at some future date, desire to use the same design with different wording in the mortise, we send it to the engraver, who cuts out (called "routing out") the lettering; after sawing out the wooden panel the printer inserts different type.

Figure 5 shows this same design, reduced to smaller dimensions, being only  $1\frac{1}{2}$  inches in width. The last five designs, Figs. 6, 7, 8, 9, 10, show the original size letter H as it was first drawn by our artist, to be reproduced on a reduced scale for the "Chicago Apparel Gazette Scroll Initials," previously illustrated, thus explaining clearly how a large design may be reduced to much smaller dimensions, and showing also the progressive reduction of both the height and the width of all these letter designs. They also illustrate how the height and the width of different designs reduce in the same proportion, and conclusively prove that the camera cannot photograph the length smaller without also making the width smaller.

In a reverse manner, by taking figures 10 and 5, we can enlarge them in one process to the same size as shown in Figs. 6 and 3, or as much larger as may be desired, and the width and length will also be enlarged in the same proportions.

When ordering a "cut" from the engraver or your printer always call it by the right name, halftone engraving, line or zinc engraving, or electrotype, and in this manner avoid confusion and often much expense and loss of time.

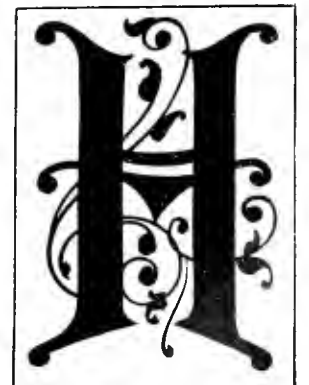
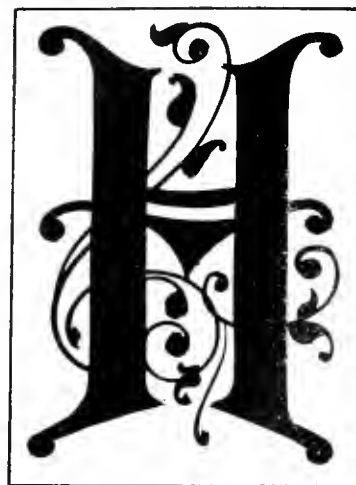
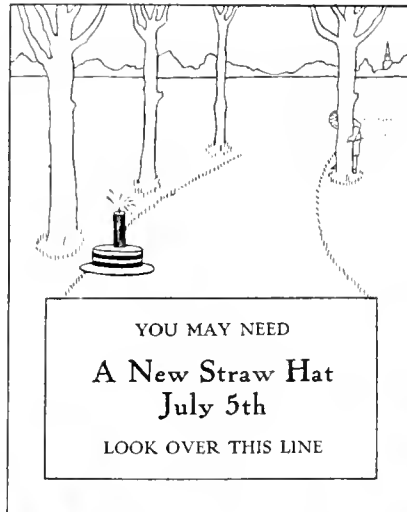
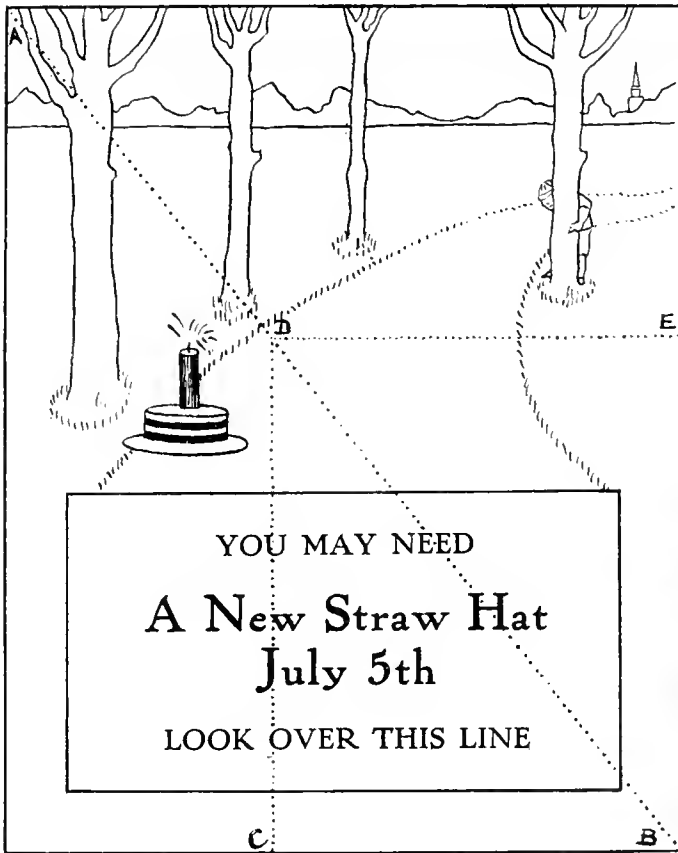
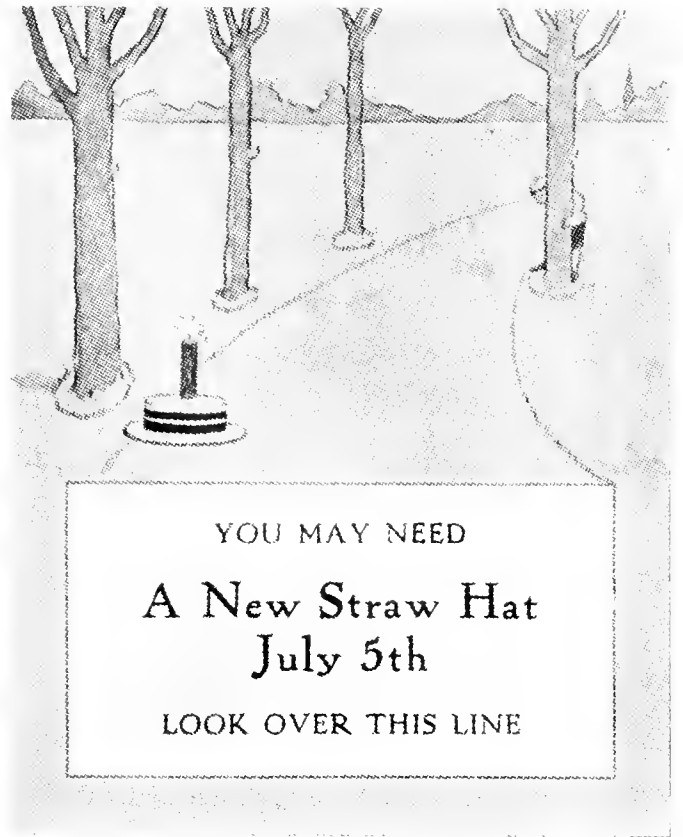
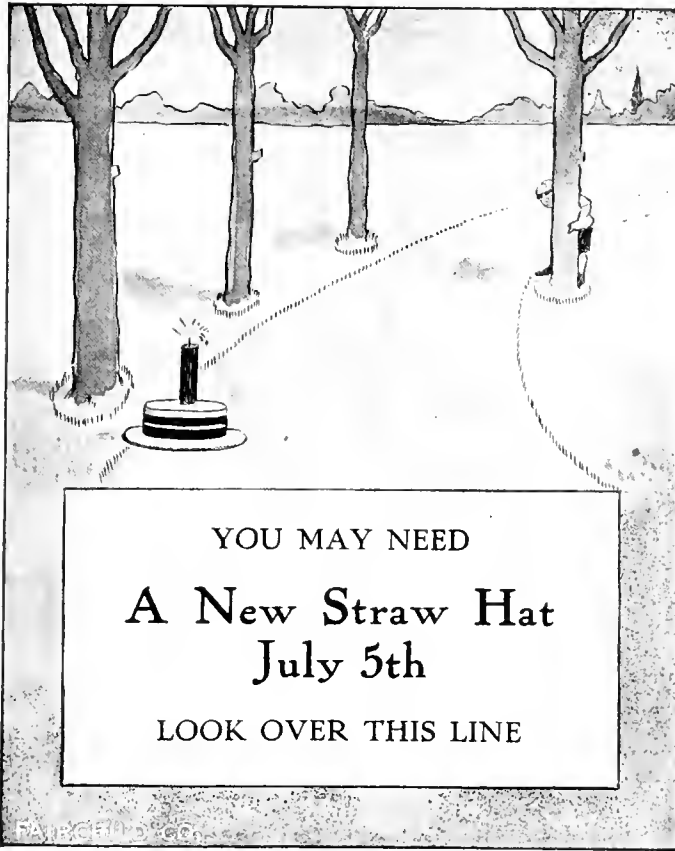
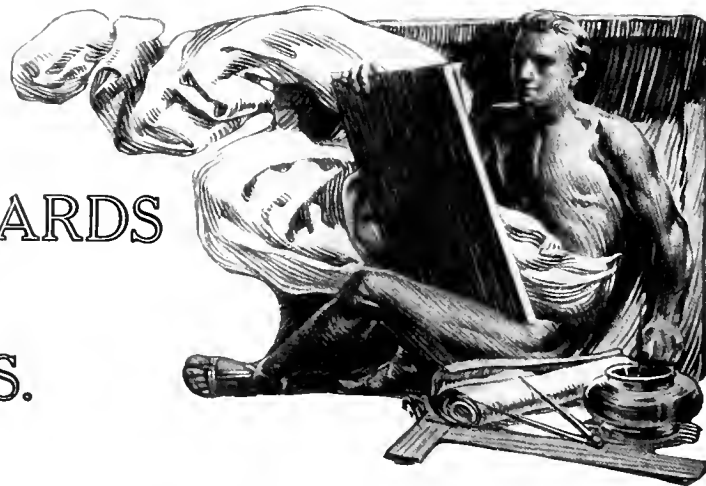
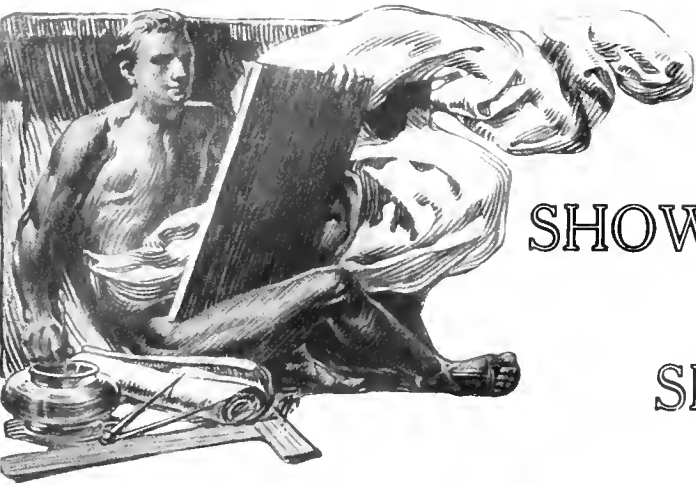


PHOTO ENGRAVINGS.

Fig. 1—Half-tone; fine screen; for magazines.  
 Fig. 2—Half-tone; coarse screen; for newspapers.  
 Fig. 3—Line-engraving and two reductions of same.  
 Letter H and four line-engraving reductions.



# SHOW - CARDS AND SIGNS.

## THE SOLAR PRISM.

### A GENERAL TABLE OF COLOR HARMONY.

White	contrasts with	Black	and harmonizes with	Gray.
"	"	Brown	"	Buff.
"	"	Blue	"	Sky Blue.
"	"	Purple	"	Rose.
"	"	Green	"	Pea Green.
Cold Green	"	Crimson	"	Olive.
"	"	Purple	"	Citrine.
"	"	White	"	Blue.
"	"	Pink	"	Brown.
"	"	Gold	"	Black.
"	"	Orange	"	Gray.
Warm Green	"	Crimson	"	Yellow.
"	"	Maroon	"	Orange.
"	"	Red	"	Sky Blue.
"	"	Pink	"	Gray.
"	"	White	"	White.
"	"	Black	"	Brown.
"	"	Lavender	"	Buff.
Orange	"	Purple	"	Yellow.
"	"	Blue	"	Red.
"	"	Black	"	Warm Green.
"	"	Olive	"	Brown.
"	"	Crimson	"	White.
"	"	Gray	"	Buff.
Citrine	"	Purple	"	Yellow.
"	"	Blue	"	Orange.
"	"	Black	"	White.
"	"	Brown	"	Green.
"	"	Crimson	"	Buff.
Russet	"	Green	"	Red.
"	"	Black	"	Yellow.
"	"	Olive	"	Orange.
"	"	Gray	"	Brown.
Olive	"	Orange	"	Green.
"	"	Red	"	Blue.
"	"	White	"	Black.
"	"	Maroon	"	Brown.

Greens contrast with colors containing red and harmonize with colors containing yellow or blue.

Orange requires blue, black, purple or dark colors for contrast and warm colors for harmony.

Gold contrasts with any dark color, but looks richer with

purple, green, blue, black, brown, than with other colors.

Gold harmonizes with all light colors, but least with yellow.

Gold's best harmony is with white.

Dark, bright colors are usually warm.

Light, pale colors are usually cold.

# How Some Colors Reproduce In Half-Tone Photo-Engraving

The show-card here illustrated is a peculiar combination of colors and materials. The hat and the head of the dude on the left are made of Plaster-of-Paris. The hat is black and the face in flesh color and red. The head behind the fence is embossed cardboard pasted on in the back. The fence is light glazed oak-grained paper, pasted on. All the lettering is black, and the firm and address are white.

The dark sod under the fence is medium green and the tufts of grass are dark green. The dude's tie is red, the pipe brown, and his hat glazed black. The background over the fence is medium blue. A light blue would have shown completely white. This explanation may prove valuable some day if you wish to know color effects when reproduced in halftone, and a reference to the design may save much trouble and unnecessary expense.

A Glossy Water Color for Brush or Pen

All Colors, Ready For Use. Thin With Water

*From Davids' Practical Letterer*

## WHOLESALE PRICE LIST LETTERINE

For Card Making and Advertising Signs. Extra Glossy—Strong, Bright Colors. Adapted for Brush and Shading Pen.

Art  
Stores  
Sell  
It

### BLACK.

By doz.

2-oz. Desk Bottles, metal top corks, in boxes of 1 doz....\$ 1.20  
 Half-pint Bottles, metal top corks, in boxes of 1 doz..... 4.00  
 Pint Bottles, metal top corks, in boxes of 1 doz..... 6.40  
 Quart Bottles, metal top corks, in boxes of 1 doz..... 11.40

Blue, Carmine, Green, Scarlet, Violet, White, Yellow.

By doz.

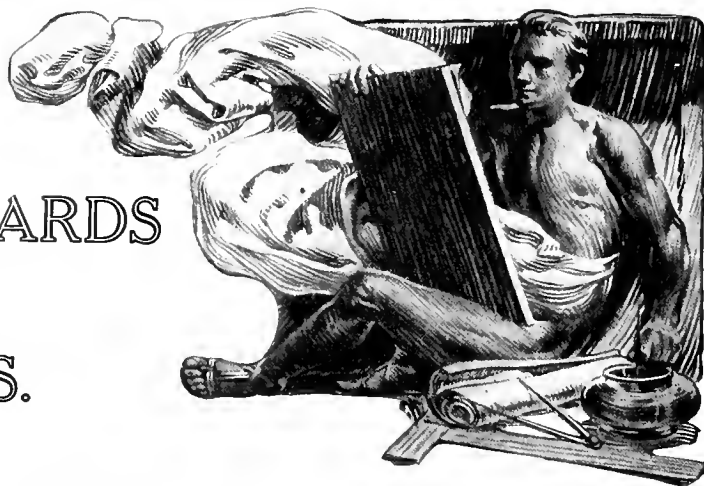
2-oz. Desk Bottles, metal top corks, in boxes of 1 doz....\$ 1.40  
 Half-pint Bottles, metal top corks, in boxes of 1 doz..... 4.80  
 Pint Bottles, metal top corks, in boxes of 1 doz..... 8.40  
 Quart Bottles, metal top corks, in boxes of 1 doz..... 14.40

### GOLD.

By doz.

2-oz. Desk Bottles, metal top corks, in boxes of 1 doz....\$3.50

Paint  
Stores  
Sell  
It



## SHOW-CARDS AND SIGNS.

### STANDARD COLOR MIXTURES.

**C**OLOR mixing for show-card and similar work is comparatively easy to learn. The quantity of each color to use is generally a matter of taste, according to the "intensity" (the strength) of the color desired, and this you can only learn by taking the paint and experimenting. In real high art color mixing there are no two artists who mix exactly alike, therefore, aside from the value of perfect draughtsmanship, the art of coloring is another great factor in the value of painting. Some artists draw perfectly, but their color mixtures are simply horrible. Other artists draw shamefully but paint to perfection.

#### Mixing Water Colors

**W**E, who are commercial artists, will do very well with the receipts below, and to mix colors right it is advisable if they are water colors to first take the dry color and saturate it with alcohol. This cuts into the lumps and enables you to mix it into a smooth mass by using your palette knife vigorously on your piece of glass or marble, when you add as much mucilage so that the paint is like thick cream. If your design is small you simply take a quantity of each color and mix them and finally add water, being careful not to have the mixture too thin. For large work you mix each color in a separate cup, and if you need a big quantity always be sure to have more than you require, because if you run short you will surely have trouble to match exactly the original color. If you want water colors all ready, buy the "fresco" or "dis-temper" colors in glass jars, mixed in water, but you must add sizing of mucilage or glue.

#### Mixing Oil Colors.

**I**f you wish to mix oil colors, first mix each in a separate can, using a small flat stick for each color. Thin each color by adding a small quantity of oil, then, if you are mixing an entire mass of several colors combined, you add more oil and enough turpentine to "cut" the mixture, but not too much, and add enough japan (called dryer) so that your paint will dry quickly.

Then strain all your color through fine cheesecloth tied over a vessel or small keg.

Any paint supply store will give you a fixed rule for mixing quantities. For small work you will readily learn with a little practice. When using any kind of brush in oil color it is best to wash it out clean in benzine, but remember, **never to this where there is a fire or gas flame.** Large brushes which are used in oil color can be washed out and then placed in a pail half filled with water. This keeps them soft and ready for immediate use, after you shake off the water

#### Two Colors.

Green—Blue, yellow.  
Purple—Blue, red.  
Orange—Red, yellow.  
Peach—Vermilion, white.  
Rose—Madder lake, white.  
Lemon—Chrome yellow, white.  
Pink Brilliant—Rose lake, white.  
Azure—Cobalt blue, white.

#### Three Colors.

Violet—Blue, red, white.  
Claret—Red, umber, black.  
Brown—Red, yellow, blue.  
Fawn—Yellow, red, white.  
Flesh—Yellow ochre  $\frac{1}{4}$ , vermilion  $\frac{1}{4}$ , white  $\frac{1}{2}$ .  
Chestnut—Red, black, yellow.  
Chocolate—Raw umber, red, black.  
Copper—Red, yellow, black.  
Buff—Yellow ochre, white, red.  
Cream—Burnt sienna  $\frac{1}{4}$ , yellow  $\frac{1}{4}$ , white  $\frac{1}{2}$ .

#### Four Colors.

Drab—Yellow ochre, white, red, black.  
Dove—Vermilion, white, blue, yellow.  
Olive Green—Yellow, blue, black, white.  
Sandstone—White, yellow, ochre black, red.

#### Grays.

White, black.  
Burnt sienna, blue, white.  
Black, white blue.  
Burnt umber, blue (see drab and dove color).

#### Greens.

Dark Green—Prussian blue, chrome yellow.  
Brilliant Green—Lemon yellow, chrome green.  
Pea Green—Chrome green, white.  
Olive Green—Lemon yellow, chrome green and burnt sienna.  
Bronze Green—Chrome green, black, yellow.

#### Odd Colors.

Oak—White, 7 parts; yellow ochre, 1 part.  
Straw—Yellow, 5 parts; white, 2 parts; red, 1 part.  
Snuff—Yellow, 4 parts; Vandyke brown, 2 parts.  
Citron—Red, 3 parts; yellow, 2 parts; blue, 1 part.  
Carnation—Lake, 3 parts; white, 1 part.  
Copper Red—Red, 1 part; yellow, 2 parts; black, 1 part.



## Fairchild's Color Harmony for Interior Decoration

DOORS, SHELVING, MOULDING, FOOTBOARD	FLOOR, RUGS, CARPET.	LOWER WALL-LINING.	INTERIOR FIXTURE, WOODWORK, FURNITURE	WALL ABOVE WAINSCOT	BORDER.	CORNICE.	CEILING.	CURTAINS.
Orange Color or Oak	Dark Brown Oak	Dark Green or Medium Green	Orange Oak	Light Topaz or Citrine	Green	Light Citrine	White, Pale Green Tint or Light Gray	Citrine
Green	Olive Green	Violet	Green	Slate	Violet	Light Slate	White, Pale Heliotrope or Light Gray	Slate
Light or Yellow Oak	Yellow Oak	Medium Blue	Light or Yellow Oak	Medium Green	Medium Blue	Light Green	White, Pale Sky Blue or Light Gray	Medium Green
Medium Blue	Cobalt Blue	Red	Medium Blue	Violet	Red	Light Heliotrope.	Light Gray Pale Helio. or White	Violet
Heliotrope	Purple or Violet	Orange	Heliotrope	Russet Brown	Orange	Russet Tint	Orange Tint White or Light Gray	Russet Brown
Crimson or Mahogany	Dark Mahogany	Yellow	Mahogany	Orange	Yellow	Light Orange	Lemon Tint Light Gray or White	Orange

## Fairchild's Color Contrast for Interior Decoration

DOORS, SHELVING, MOULDING, FOOTBOARD	FLOOR, RUGS, CARPET.	LOWER WALL-LINING.	INTERIOR FIXTURE, WOODWORK, FURNITURE	WALL ABOVE WAINSCOT.	BORDER.	CORNICE.	CEILING.	CURTAINS.
Violet Wood	Plum Blue	Light Oak	Violet or Heliotrope	Violet	Yellow	Heliotrope	White or Lemon Tint	Violet
Mahogany	Medium Brown or Ecru	Warm Green	Mahogany	Crimson	Light Green	Light Rose	Light Green or White	Crimson
Medium Dark Oak	Dark Brown	Purple	Dark Oak	Orange	Purple	Orange Tint	White or Pale Sky Blue	Orange
Light Oak	White Oak	Heliotrope	Medium Gray, Yellow	Yellow	Heliotrope	Yellow Tint	Helio Tint or White	Yellow
Medium Green	Dark Olive	Cherry Red Mahogany	Medium Green	Green	Rose Gray	Pea Green	Pink Tint or White	Green
Medium Brown	Slate or Dark Brown	Medium Oak Stain	Medium Brown	Medium Blue	Gray Orange	Light Blue	Yellow Tint or White	Blue

# GRACEFUL CURVES *and* NATURAL POSE

are the distinguishing features of our

# SUMMER SUITS

Serges



Flannels



Cassimeres



Worsteds



Homespuns



\$15

to

\$45



Blues



Blacks



Grays



Browns



Fancies



\$15

to

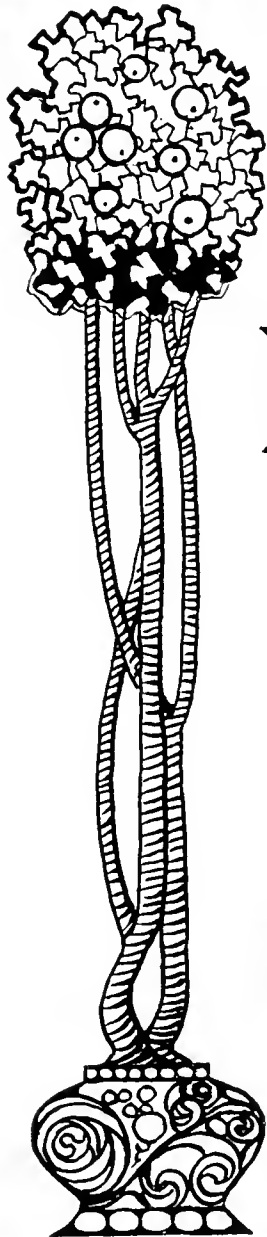
\$45

MORDKIN

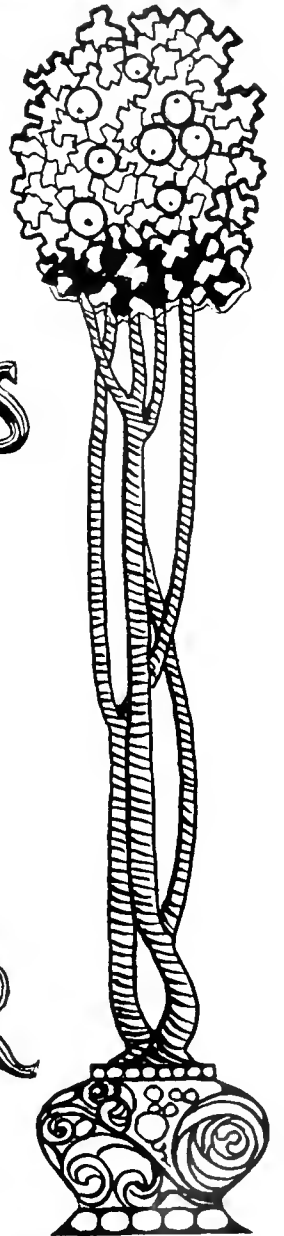
*Copyright, by Mishkin Studio, N. Y.*

The remarkable young Russian whose dancing has proved a revelation to New York opera goers

## TROUSERS TO SUIT EVERYBODY



MEN'S  
REQUIREMENTS  
FOR  
BUSINESS  
AND  
SPORTING WEAR

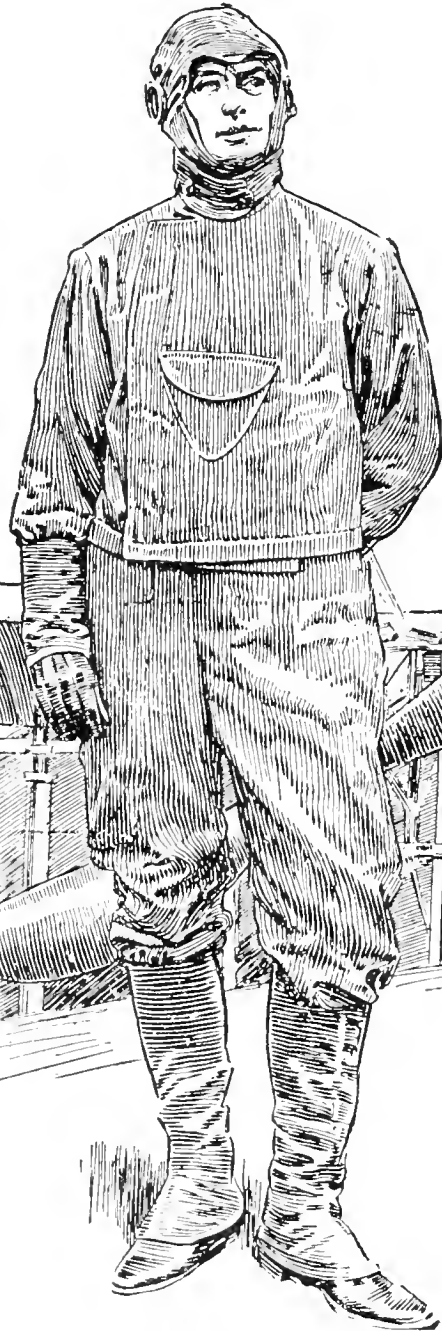
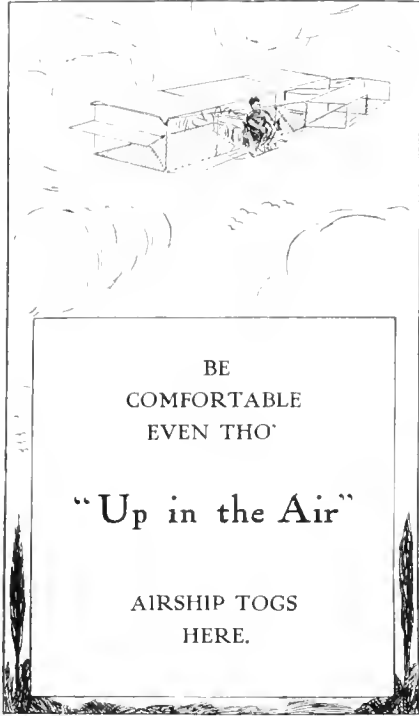


This illustrates how retailers use pictures clipped from magazines for window cards. The top and bottom strips were cut from Men's Wear and the lettering placed in the center.—Copyright, 1910, Fairchild Publishing Co.



## AN UP-TO-THE-MINUTE WINDOW DISPLAY.

Now That a Successful Airship Flight From Albany to New York Has Been Accomplished and Flights From New York to Chicago and St. Louis Planned, Why Not Put Something Like This in Your Window?



THE LATEST AERONAUTIC SUIT.

**J**UST the other day Glenn Curtiss flew in his aeroplane from Albany to New York City in less time than it takes the Empire State Express to make the trip. Fifty-five thousand dollars in prizes have been offered the "man birds" for flights from New York to Chicago and from New York to St. Louis.

From present indications it would seem that before a great many years have gone by clothing designed for the drivers of airships will be a part of the stock of all up-to-date clothing stores.

Why not, as a clever advertising feature—one that would tend to give your store a reputation for origi-

nality—have a few of these suits made up for a special window attraction? The model illustrated here gives the lines of the latest thing in an aeronautic suit.

Toy aeroplanes, which can be purchased now in all the toy stores, would add to the effectiveness of the display.

Two window card suggestions which are appropriate for a display of this kind are outlined in the above pen and ink sketches. Pictures from the leading magazines of the day can also be used.

To use similar pictures with your newspaper advertising you can have a zinc engraving made and type set in the "mortised" (cut out) space.



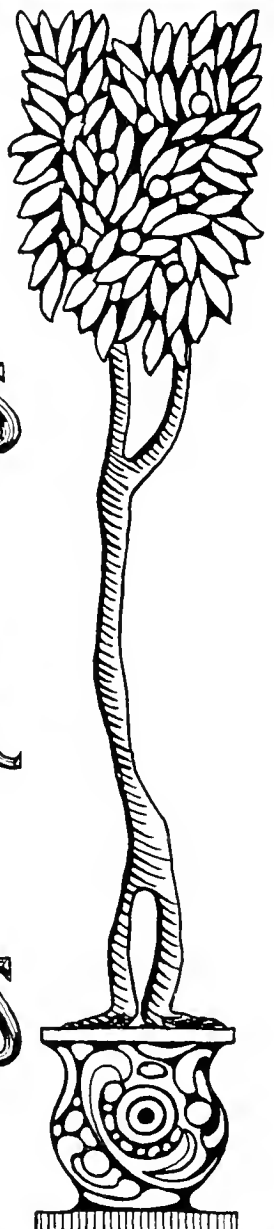
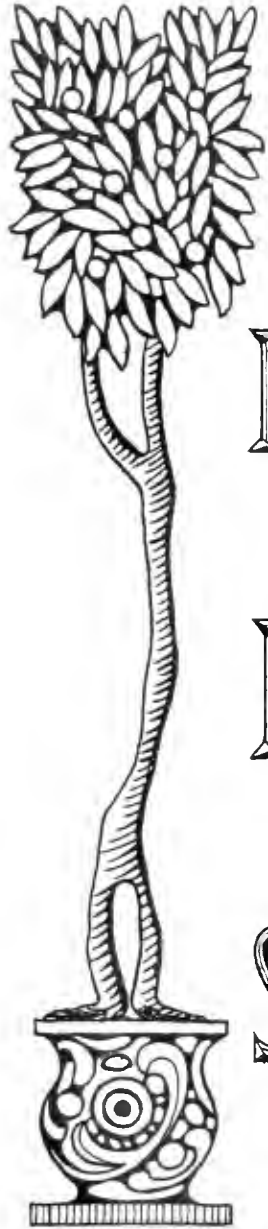
Original  
Styles  
and  
Shapeliness  
in  
Fall  
Neckwear



JULIETTE DIKA.

Engaged for a Prominent Role in Henry W. Savage's Production  
of "The Wife Tamers."

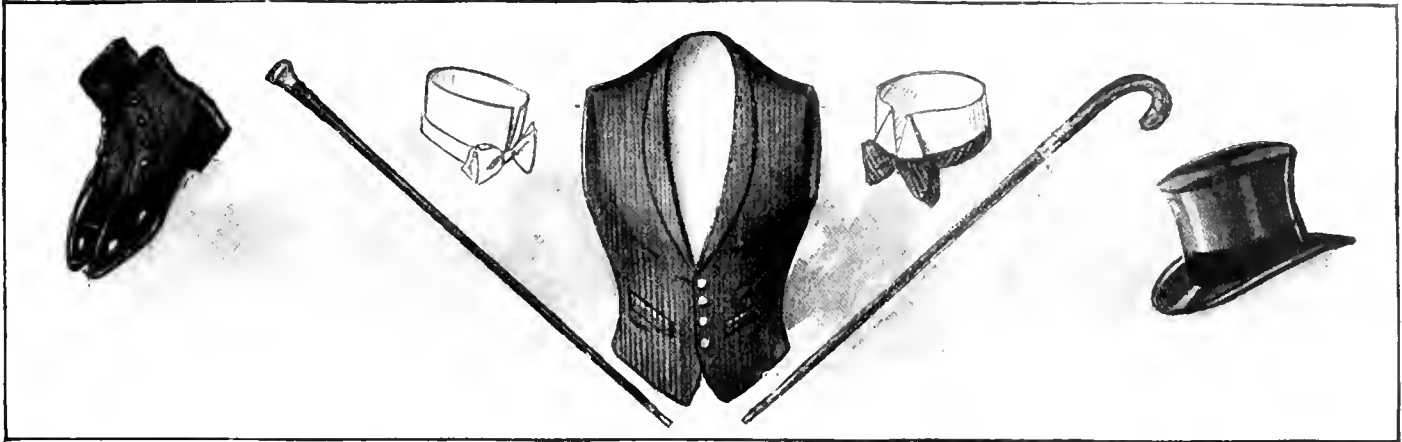
THIS ILLUSTRATES HOW RETAILERS USE PICTURES CLIPPED FROM MAGAZINES FOR WINDOW CARDS. THIS PICTURE WAS CUT FROM MEN'S WEAR AND THE LETTERING PLACED BESIDE IT.



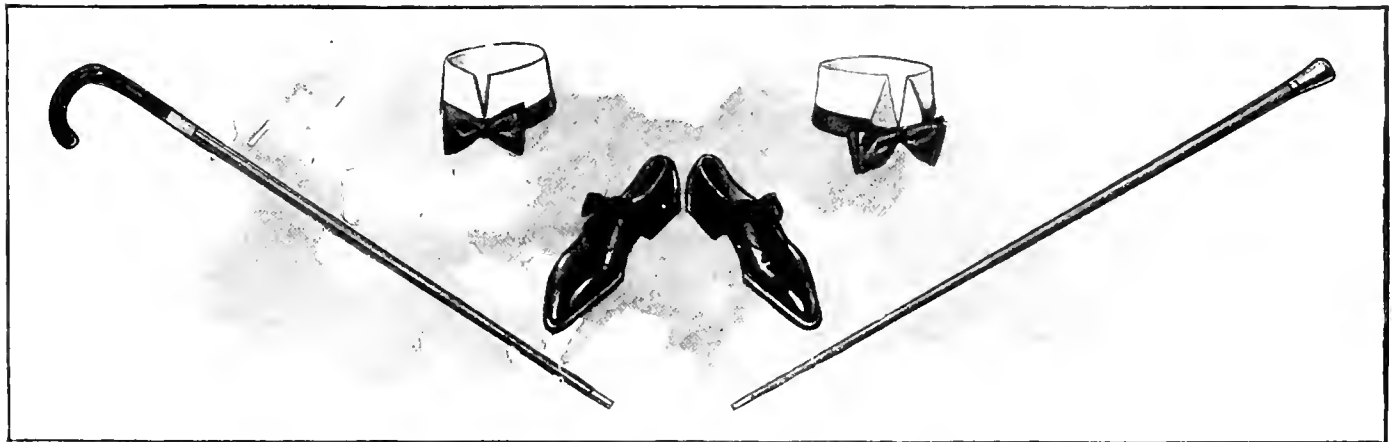
MEN'S  
 DRESS REQUISITES  
 FOR  
 EVENING WEAR  
 AND  
 SPECIAL OCCASIONS



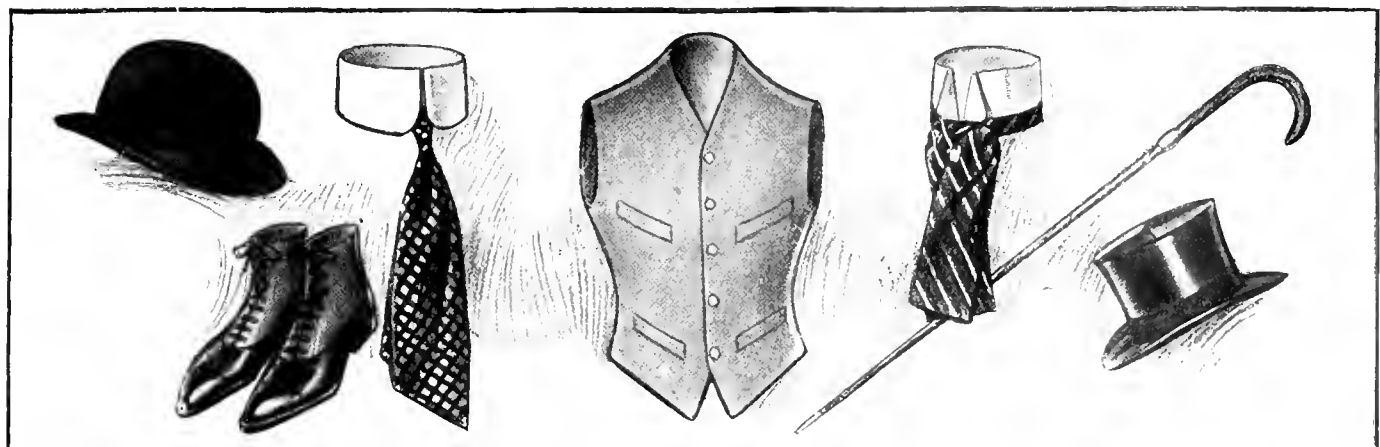
Reproduced from Chicago Apparel Gazette by Courtesy of Fairchild Publishing Co.—Copyright, 1910. All rights reserved.  
 How retailers utilize pictures cut from magazines.



Black tie and waistcoat permissible at clubs and at bachelor gatherings.  
 Formal Evening Dress.  
 WE SUPPLY FASHION'S MOST EXACTING DEMANDS.

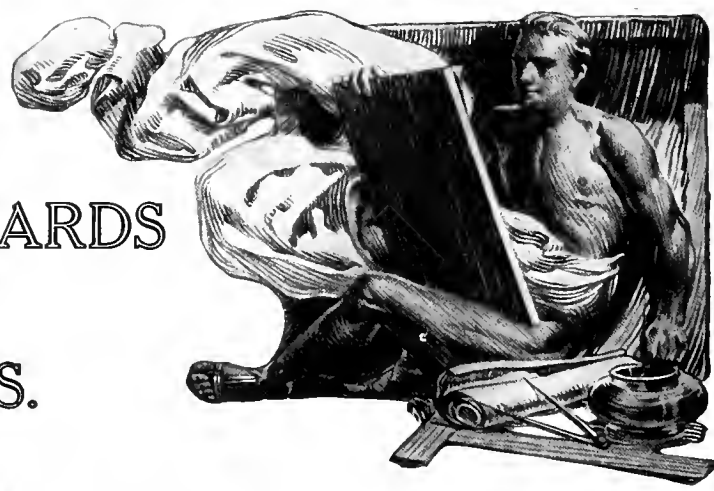
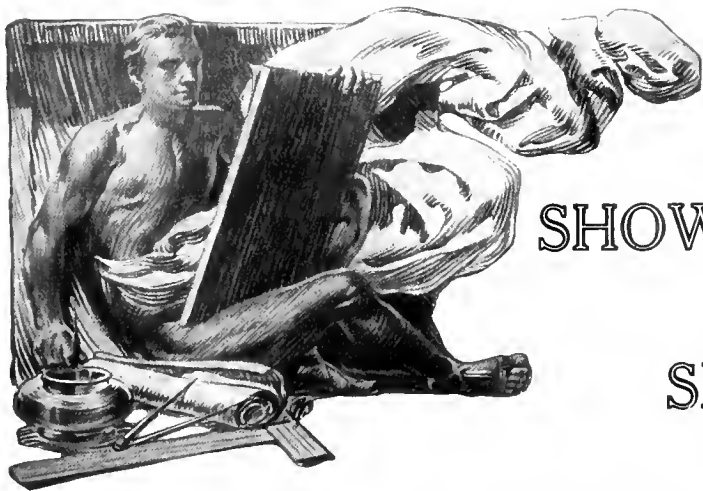


Informal Evening Dress.  
 WHATEVER MAY BE YOUR REQUIREMENTS WE CAN SUPPLY THEM.



Formal Day Dress.  
 CLASSY, DISTINCTIVE STYLES.

This illustrates how retailers use pictures clipped from magazines for window cards. The three panels are cut from Men's Wear.



## SHOW - CARDS AND SIGNS.

### COMIC SHOW CARDS.

**H**UMOR combined with business is a dangerous proposition unless correctly applied. Our comic artist has created many suggestions that are timely, easy to copy and that will create a smile on the most stern visage. Many an otherwise impossible customer is by this method attracted to the show window, and unconsciously absorbs the run of prices and the qualities you offer. Most straw hats during July look somewhat discolored, and a card like the first one, with its trite wording, will induce many men to purchase a new hat. The intent of the artist is to teach you how to make such a card with the least loss of time, using little paint and creating the most attractive effect. At any store selling wall paper you can buy at moderate price single rolls of either "flat" or "cartridge" paper in all colors and use these for backgrounds also on some of the figures. Let us take the first design with the straw hat. Rule it with pencil into half-inch squares and mark the top row, beginning at the left, from 1 to 7; now on the outside margin of each side mark the square from A down to H. Suppose you wanted your window card design to be four times as large, the picture will measure 14 inches by 18 inches. Take a piece of light green paper that size and paste it on any piece of card, showing margin at least two inches wide all around. Your card may be white or any color. As soon as you paste on your paper take a wet rag and rub it across the reverse side of the card. By placing a flat cardboard over the front side and weighting this with heavy objects and allowing it to dry one hour you will find that it will dry flat. If you neglect to wet the reverse side your card will curl up toward the pasted side and give you much trouble. As your paper background is four times the size of the design, you must mark off the squares four times as large on your large card; therefore, each one-half-inch space on the original should be two inches on the larger design. With dark green, paint in the mountains quickly and in one mass color. Draw in the trees with a soft pencil; remember that they need not be at all exactly the shape shown. The first tree trunk and branches occupy squares 1 and 2 down to D. The second tree occupies square 3 down to C and a trifle into D. The fourth tree from square 4 to the middle of C and the last tree (excepting the two branches in 7A) occupies square 6 to the bottom of C. Take any color of brown and quickly paint the trees. A few upright daubs of dark green make the grass grow at the bottom of the trunks, also to show the pathway from 7B to the corner of E2, first ruling very faint curved pencil lines to guide your brush. Draw the outline of the boy first with light pencil, then paint any colors you want. In the store you can buy colored sheets of glazed or flat paper often as low as three cents a sheet. Draw an outline of the hat on yellow paper according to the scale size, then paste it on. Paint on your band in blue or black and run a white line of chalk or paint through it. The firecracker you can cut of

red paper and paste on. To make the sizzle on the firecracker mix a little red with yellow. Make an irregular daub of this orange mixture, then put your brush point into red and make a few blotches of this into the orange and finally add a few white daubs and the cracker will be sizzling hot. Now letter a white card and glue it down to occupy the space indicated for the lettering and you have the card finished quickly and attractively.

You will readily master this once seemingly difficult task if you always lay out your background in squares, which must be done with a hard pencil or chalk, in light thin lines, scarcely noticeable. On page 84 the coat of the waiter and the coat on the man, as well as the stockings in the colored man's hands, should be solid black. Use dry lamp black or ivory black mixed with mucilage first and then thinned with water. All of the various suits can be marked on various colored papers cut out and pasted on, and if striped or checked these effects can quickly be done with a No. 5 pointed sable rigger. To give too much finish to these cards is to lessen their effect and our artist has planned everything to facilitate copying.

#### Lettering on Canvas.

**U**SE color ground in japan and thin with "turps" and japan, using no oil. For neat work outline with a sable pointed brush and fill in either with a flat or round bristle "fitch." Your letters, to run even, should be marked between two chalk lines that are first snapped on in the manner stonemasons snap on lines on sidewalks. You can outline the letters with pencil or charcoal points.

#### Lettering Signs on Dry Muslin.

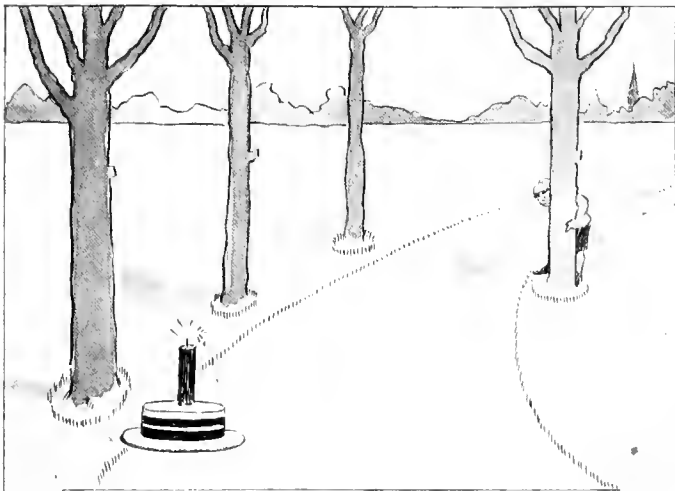
**A**FTER you have tacked your muslin on a wooden frame or stretcher, mix best quality of dry color or lampblack in common furniture varnish, which can be bought for about 50 to 60 cents per gallon. Mix into a thick, smooth paste and use gasoline for thinning, so that it is fairly easy flowing, like molasses. In this manner you will find by using a wide, soft hair brush, you need only go over the surface once to get a solid letter, which will dry in a very short time.

#### Imitation Wood Paper.

**V**ARIOUS colored papers, sold in rolls containing about 20 yards, measuring 30 inches in width, can be bought at 10 cents a yard retail. Dark oak, light oak, birch, mahogany, mission oak, in fine or coarse grains, are the most prominent. In pasting this paper on white card for making price tickets, it must be smoothed out perfectly with a soft rag, being sure that the paste is spread out thin. In this manner all blisters are avoided. First cut the cards flat edge and the bevel so the edge shows white. These papers are much used for show windows when pasted on strawboard.



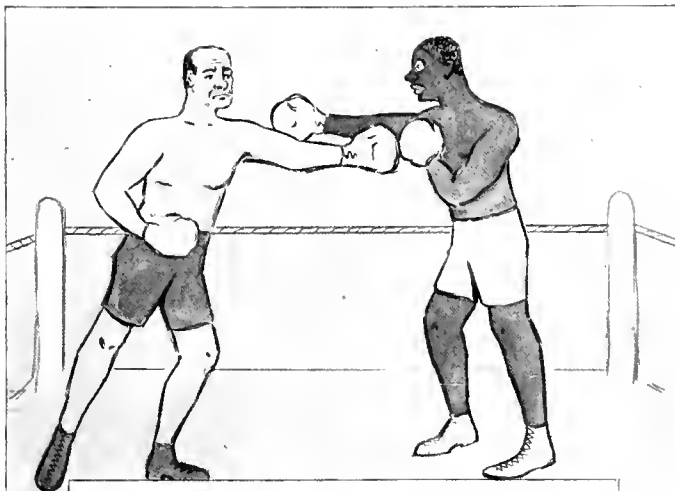
SUGGESTIONS FOR 4TH OF JULY CARTOON SHOW CARDS



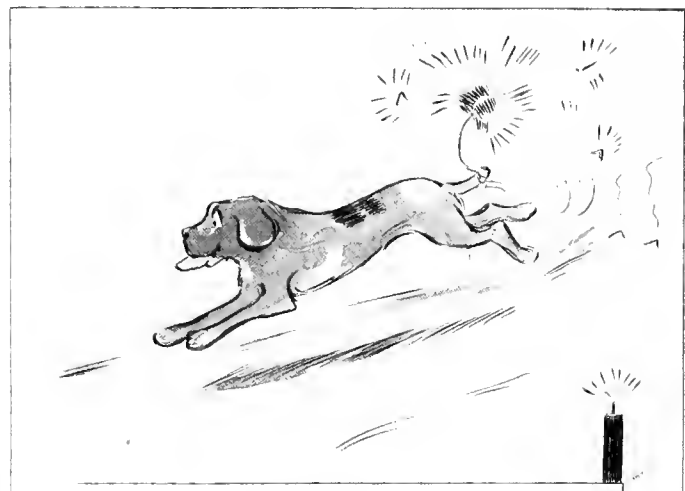
YOU MAY NEED  
**A New Straw Hat**  
July 5th  
LOOK OVER THIS LINE



After the Fourth that Boy of Yours  
**Will Probably Need a**  
**New Suit**  
HERE IS THE PLACE TO GET IT




No matter who wins the fight  
July 4th  
**You Will Look Like a**  
**Winner**  
IN ONE OF THESE SERGE SUITS




**Going Fast**  
THESE SHIRTS AT THIS PRICE  
WILL NOT BE WITH  
US LONG

# CARTOON SHOW CARD SUGGESTIONS



MAY WE TAKE YOUR  
ORDER?

FAIRCHILD ©



FAST BLACK  
12½ cts PER FOOT

FAIRCHILD ©



GOING SOME!  
· AUTO TOGS  
Come In, See Why

FAIRCHILD ©



NEVER AGAIN!  
Can You Buy Shirts  
Like These at This Price  
\$1.15

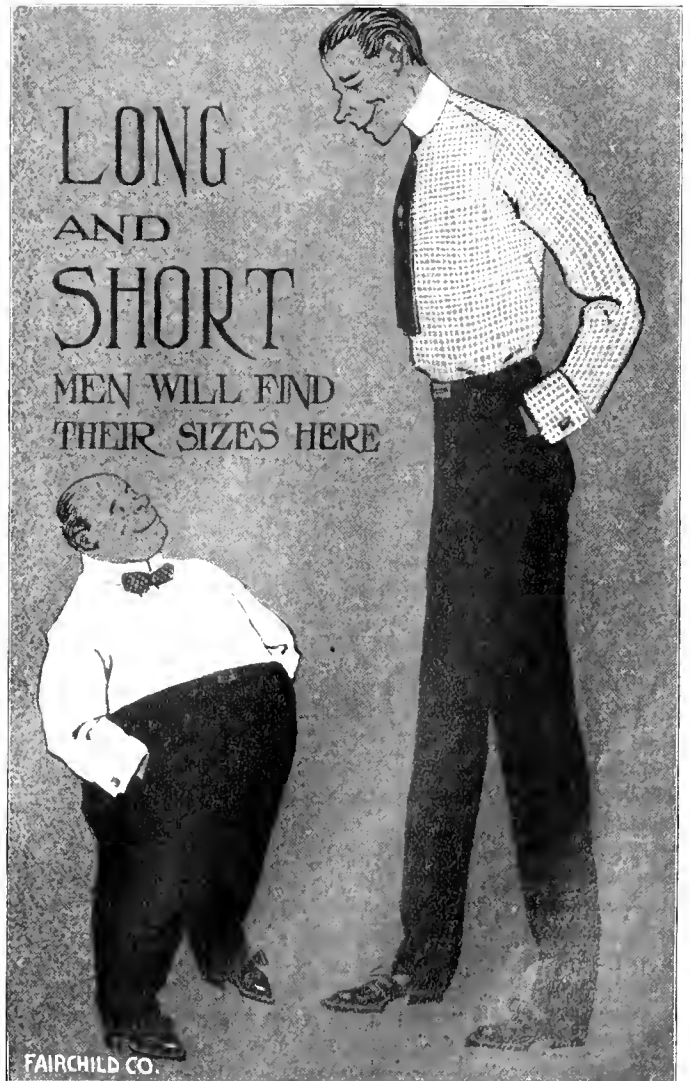
FAIRCHILD ©

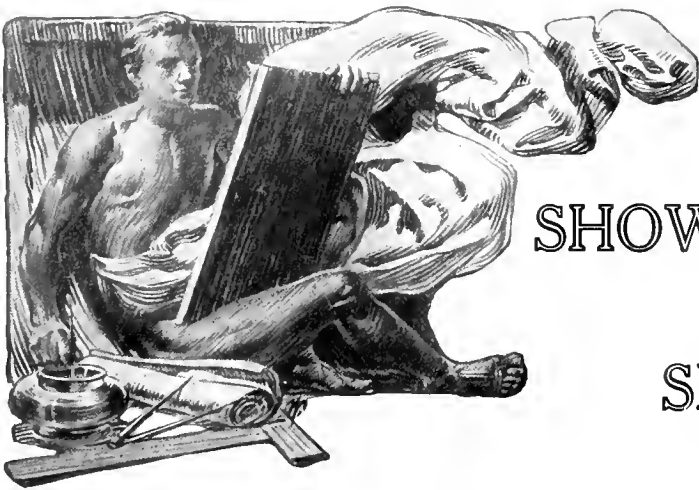


# RUBBERS



# UMBRELLAS





## SHOW - CARDS AND SIGNS.

### CUT-OUTS.

ON the next page we show five cut-outs in various sizes and shapes, so as to illustrate the method pursued by the professional card-writer whenever he has to make a number of cards with one design. The cut-outs are left in their original condition, without any attempt at cleansing, so that our readers may more clearly understand us.

Fig. 1 shows us the cut-out; Fig. 2 shows how the same is followed by lead-pencil marks and the lettering then quickly laid out, and No. 3 shows the finished card lettered with both pen and brush and the lead-pencil marks wiped out with a sponge-rubber. Instead of showing the exact card in Fig. 3, we merely represent it by the lead-pencil outlines.

The method of utilizing the white cut-out Fig. 7 is shown on the gray card Fig. 7 below, as we lacked the space to show the finished card, the same as card No. 3; our readers can well imagine what the laid out card 7 would look like finished with brush and pen.

Cut-out No. 8 is utilized in the marked-out card No. 9, and No. 10, directly underneath it, shows the finished card with the lead-pencil marks taken off.

Fig. 11 shows the cut-out for the card directly underneath it, No. 12. We have purposely left the lead-pencil marks in this instance, to show how the card appears when written with the ink, before the lay-out pencil marks are wiped off.

Cut-out No. 4 is laid out on card No. 5 and the finished card is shown in the lower right-hand corner, No. 6.

It is always advisable to make a cut-out when you have ten or more of one kind of tickets to make. In this manner all your work will look uniform and add greatly to your display. Make cut-outs at once for large cards.

#### More About Cardboard.

IN most large cities you will find dealers who carry all kinds of paper stock, including show-card stock. The kind in general use in white or colors is called 8-ply, meaning its thickness; 10-ply is also much used for the larger sized cards, as it is stiffer.

You can save much loss of time, with a trifling extra expense, when placing your order, to have as many sheets as you require cut up into various sizes, even as small as two-inch squares for diamond-shaped price tickets. There is cardboard with a smooth, shiny surface called "coated stock" and the dull-finish surface cards. The dull-finish white card is the best for general purposes, as pencil marks are more easily erased and, the surface being absorbent, the ink dries more rapidly. Some cards are colored and coated on both sides. They are naturally more expensive, but are often

used to be lettered on both sides; for instance, for a hanging sign in the store, or price tickets suspended below merchandise, to be read as the customer enters or leaves the store.

One kind of card, usually 10-ply, comes in black and dark brown, is much used by photographers for mounting pictures. This is highly polished and stiff, and is excellent card for white pen-lettering for large-shaped cards. The uncoated black 8-ply cardboard is mostly used for all kinds of signs lettered in white or bronzes, as it costs less.

Every dealer carries "railroad" cardboard. It is colored on both sides, comes in a great variety of colors, and makes an excellent price ticket if not cut larger than 4x6 inches, as it is only about 4-ply thick.

A cream white 8 or 10 ply card, called "egg-shell," has a slightly roughened surface, and is much used for mats and can be had in sheets larger than the regulation size, 22x28. The dimensions of the cards most in use are as follows:

- Halves, 14x22 inches.
- Quarters, 11x14 inches.
- Eighths, 7x11 inches.
- Sixteenths, 5½x7 inches.

When retailers use enough fancy-shaped tickets of one kind, they can have a steel die made, costing from \$4 to \$5, and can have them cut to order, by furnishing the cardboard, at from 40 to 50 cents a thousand.

#### Line Engravings on Price Tickets.

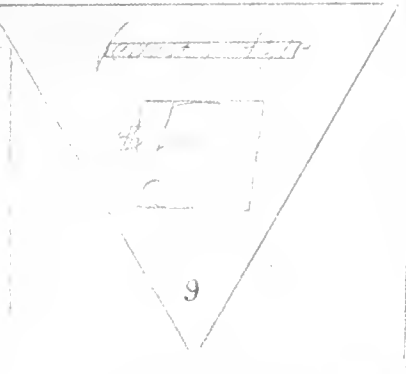
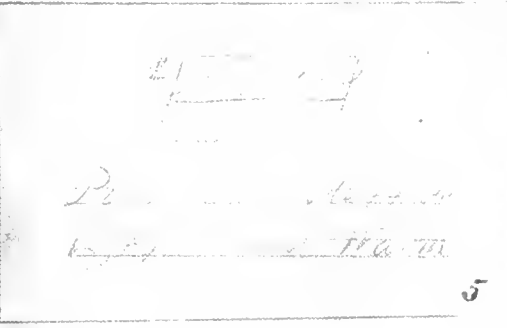
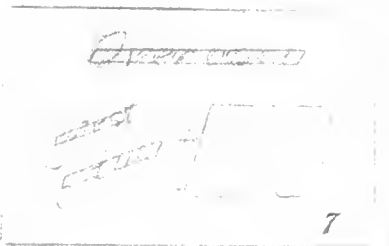
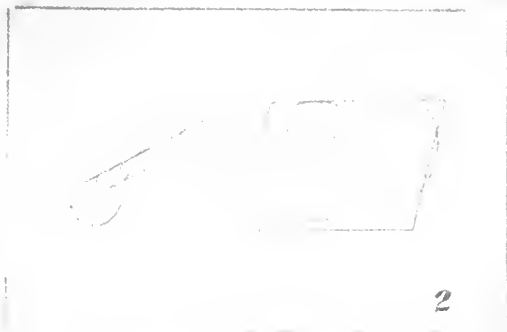
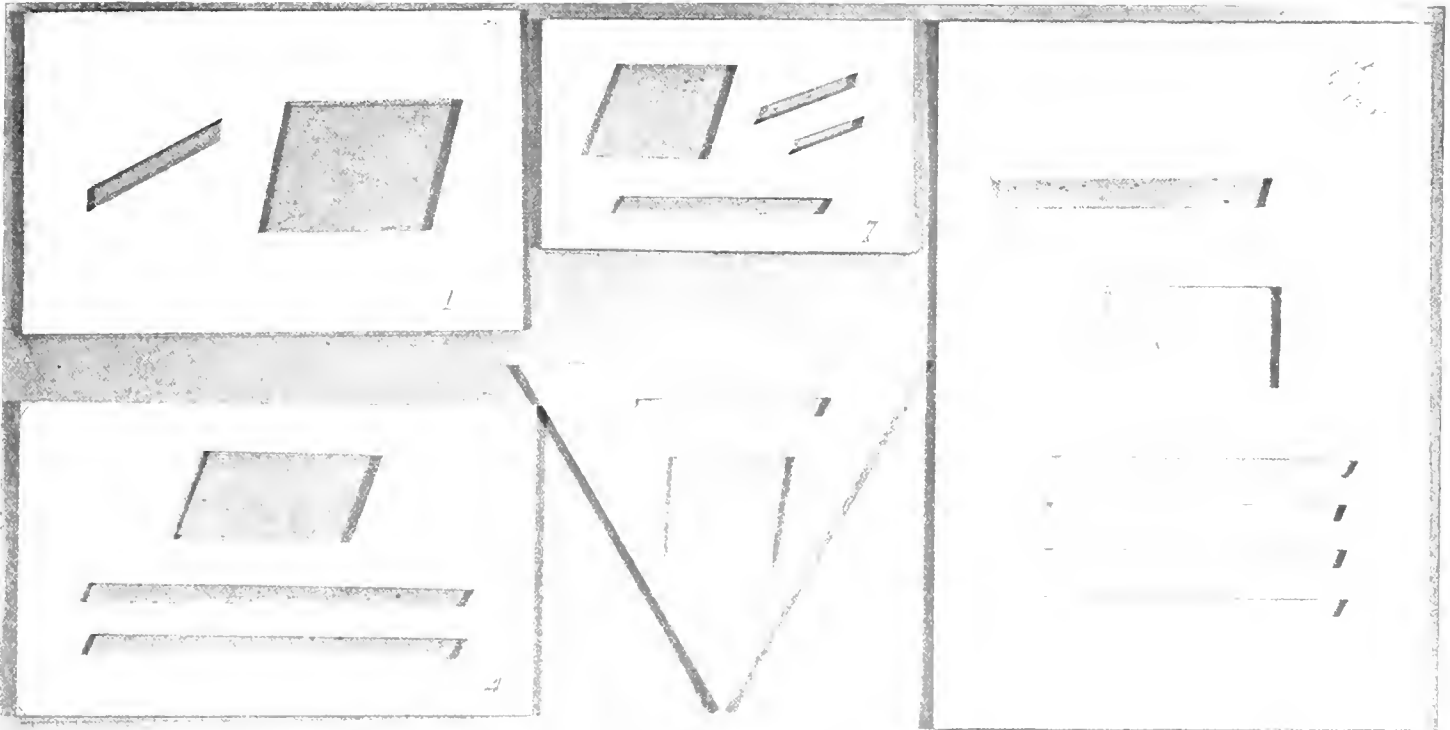
ANY photo-engraver can make you a reduced line engraving of a fashion cut at about 75 cents. It must be small enough to leave considerable white space on the top and bottom. You can place one or two on each card. Your printer will do them for about \$1 a thousand. Your card writer does the rest.

#### Lettering Dress Suit Cases and Brown Leather.

USE asphaltum with a pointed sable rigger. Thin it with "turps." Your lettering will not spread and will dry glossy in a very short while.

#### Lettering Trunks.

USE any color ground in japan. Thin carefully with a little "turps" and more japan. Where you have many trunks cut out a stencil on paper. With a stumpy bristle brush, tap the stencil, which is held down close, with steel pins having beaded heads; then lift off your stencil and fill in all letters, going over the entire surface with your lettering brush.



Pajamas

\$ 6.50

*Solid Comfort.  
Warmth and Health.  
Beauty and Style.  
To Put you to Sleep.*

12

*Newest Style*

\$ 5.

10

FAIRCHILD'S

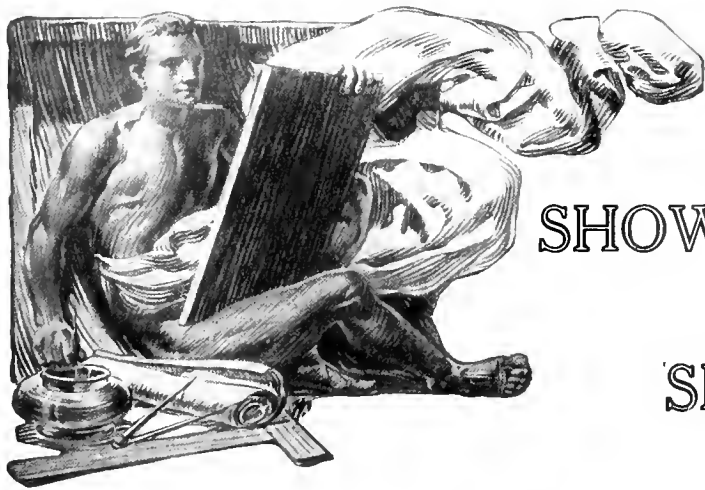
*Latest* \$ 20.

3

\$ 4.50

*Pure Silk Muffler,  
Stylish and Warm.*

6



## SHOW-CARDS AND SIGNS.

### PLAIN OR BEVELED HAT AND SHOE TICKETS.

**O**N the next page we illustrate 23 designs which can readily be duplicated and used for shadow script cards or plain price tickets, as shown.

If cut from a colored card with a beveled edge, with a mat knife, you can leave them plain, as the edges will show white or gray.

If cut from white card you can gild the bevel. If you cut them out with a scissors, you can paint a gold or colored border on the inner edge, and on the back you paste a lengthened strip of card to insert between the hat band or through the shoe laces.

The reduced sizes, as shown here, can be used for small show windows or showcases, but the original sizes mentioned below are better for the larger window displays:

Size of Ticket No.	1—3½ inches by 1¾ inches.
" " " "	2—4½ " " 2½ "
" " " "	3—2½ " " 2 "
" " " "	4—3¼ " " 2 "
" " " "	5—2¾ " " 2¼ "
" " " "	6—3¾ " " 2½ "
" " " "	7—3¼ " " 1¾ "
" " " "	8—3 " " 2¼ "
" " " "	9—4¼ " " 3 "
" " " "	10—4½ " " 2¼ "
" " " "	11—4 " " 2¾ "
" " " "	12—4 " " 2¾ "
" " " "	13—2½ " " 2¾ "
" " " "	14—4¼ " " 2½ "
" " " "	15—4 " " 3 "
" " " "	16—3¼ " " 1¾ "
" " " "	17—4 " " 2⅝ "
" " " "	18—2½ " " 2¼ "
" " " "	19—3¼ " " 2 "
" " " "	20—2½ " " 2 "
" " " "	21—3¼ " " 2 "
" " " "	22—2⅝ " " 2¼ "
" " " "	23—2¾ " " 2¾ "

The simplest method of copying the designs to the exact measurements mentioned is, first, to crease a piece of manila paper, open it, then mark off the space according to the measurements given, and by drawing half of the design with a soft pencil, fold the paper over on the crease, and by rubbing it with your thumbnail you duplicate the pattern which you have drawn on the other side, thus having the complete design in the exact size you require it. You can then paste this down on a piece of thin cardboard and with your mat-

cutter cut out the exact shape and use this as a pattern for marking out as many tickets as you require.

It is always desirable to put as little reading matter as possible on such cards, so that the prices which are the real purpose of the ticket show prominently. If you want cards the exact size of those shown on the engraving, trace them, paste down your design and cut out with knife or scissors.

#### Edges.

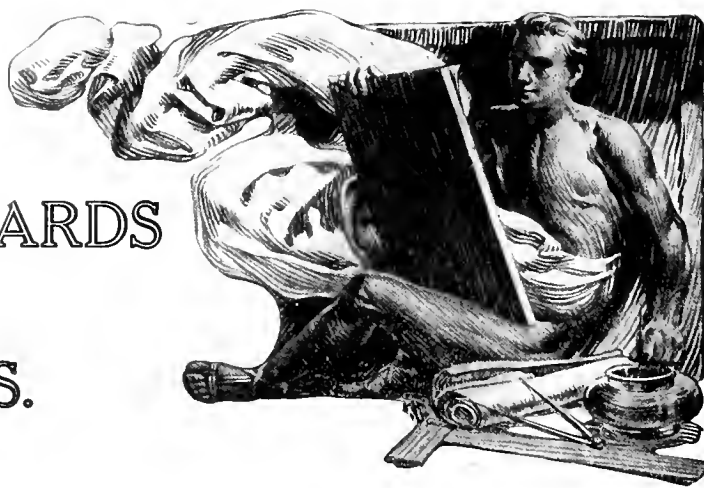
**A** MOST important factor in creating the best impression, on cards illustrated on page 93, is the knowledge of when to use the edge-lines, be they ruled with a brush, edges of shadows, pasted paper edges, or when to leave the card plain. It is always safe to assume, where the exterior of the design consists of scrolls or fancy figures, that no edge-line will be necessary.

Card No. 4 on page 93 has a paper edge, because it is mounted on a wooden frame, but if it were finished on a heavy board, a plain cut bevel about ¼ inch wide would improve its appearance. Card No. 5, in its general make-up, requires some sort of edging in contrast with the picture and lettering. Card No. 3 would be a complete failure, were it to have any kind of edge-line. Design No. 7, on page 93, shows no card edge whatever beyond the plastic lines, all edges being cut off with the mat-knife when the plaster is dry. This entire design could nevertheless be mounted on any kind of dark background without a border, and this would increase its attractiveness.

#### Rope Edging.

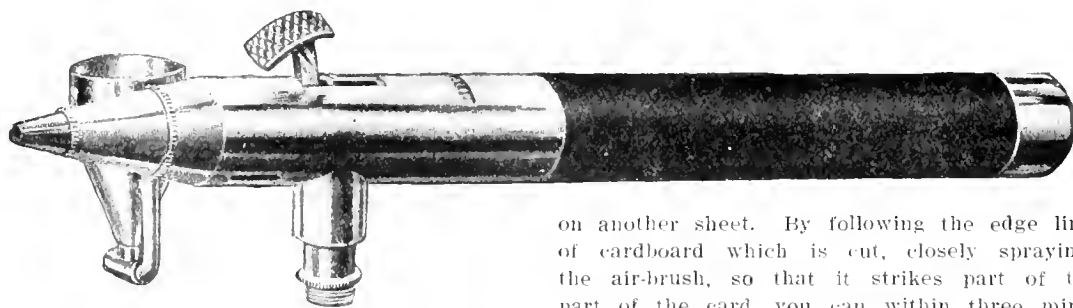
**O**RDINARY manila rope, with a bow tied in one or more corners and the end unraveled and combed out, makes a fine decoration for window cards. It is applied by running a narrow, thick, flowing line of glue at the center of the edge where you want to fasten the rope, allowing the glue to become sticky by exposure and pressing it down slightly as you go along. If you wish no bow at the corners, you can nicely form a little loop at each corner, or, if you desire it plain, you must "miter" it like a piece of wood, first tying up the end where you intend to cut, spreading glue all over it, allowing it to dry, and then cutting diagonally with your mat-knife. This method is rather troublesome, so most professionals place a round weight in the corner, gluing on the rope with curved corners. Others pierce two large holes through the mat, both in the centers and diagonally at the ends, passing the rope through.





## SHOW-CARDS AND SIGNS.

### THE AIR-BRUSH.



**T**HE air-brush plays an important part in the production of striking show card work. It is called aerographing, this term being used in England, and with letters shaded with the brush it is called shadow script. It produces soft and graduated tones that cannot be duplicated in any other manner.

The numerous air-brush devices on the market range in price from \$3.50 to \$100, some of the latter being elaborated by the addition of a gas-pump and large tank to make the cost as high as \$250 to \$300. Some of the cheaper kind are operated by hand pressure on a rubber bulb, after the manner of the well-known cologne atomizers. Others are used by pumping air into a small tank, using either the foot or one arm while operating, or having another person to perform the labor, while the artist uses the brush.

None of these latter devices is desirable, nor would we advise the use of them. There is only one effective and satisfactory manner to use an air-brush, and that is by use of a tank, charged with concentrated air. These tanks are delivered to any part of the country, being cylinders about six inches wide and four feet high. A gauge is attached to the top of the cylinder, and a hose, which connects with the air-brush, is also fastened to the tank, and the air turned on by means of a small button on the top of the air-brush, the flow of the color or paint is regulated. The lines can be made in sharply defined shades, by holding the brush close to the object which is to be colored. If the spray is to be widespread, the brush is raised as high as two feet from the surface. As soon as the thumb touches the small knob the air rushes through a narrow tube to which is fed a stream of color mixture, which is contained in the small cup which is attached at the side of the brush.

Unless our readers have considerable work of this class in mind, we would advise them not to incur the expense of such an outfit, which would entail an outlay of about \$45. Our two first illustrations show the same device utilized for two purposes, by placing a pattern which is first cut out with the matcutter from a piece of cardboard and placed

on another sheet. By following the edge lines of the piece of cardboard which is cut, closely spraying the color of the air-brush, so that it strikes part of the pattern and part of the card, you can within three minutes obtain the result shown, which makes it appear as though the panel was somewhat raised from the card on which it is depicted. By taking the cut-out pattern, and placing it on another card, and following the same instructions with the one exception that you intensify the shadows on the left upper half and left side, you will then have the effect of illustration No. 2, which makes it appear as though your pattern were framed in a clearly cut mat or frame. It should be remembered that all similar patterns which are used for air-brush work should be heavily weighted with a piece of lead or iron to keep them in position, as well as to keep the edges of the design close down to the card, thereby preventing the color from being blown in between the pattern and the sheet, which causes a blurred effect, and spoils the design. In doing lettering the usual method is to boldly mark out the letters with a soft pencil. If your letters are to be shaded to the right or left you proceed by placing your brush within two and one-half inches of your "layout," following the lead-pencil marks carefully and gradually spreading the spray by raising your hand from the paper and increasing the pressure on the knob. A little practice will soon enable you to get the desired effect. When the spray is dry, which takes but a few minutes, you go with a regular brush over your lettering in white or any color that you desire to cover and fill in the lead-pencil marks which were first written, and which clearly show through the spray. Your sign will then be complete in every detail, with shading outside the letters.

The air-brush is of great importance in forming artistic shadows and effects, called high lights, when it is used in spraying embossed work, bas-relief, and all raised surfaces, be they of plaster, wood, or other material. Where numerous signs of one design are required, the air-brush is invaluable, saving a great expense and much time. The method employed is to cut out the scroll or mat design, no matter how large or small it may be, and spray the edges of all the open work of the pattern. In this manner a full sheet pattern 22x28 inches can be completed in five minutes. Aside from this benefit, each sign will be exactly the same.



Overcoat, \$22.  
to order

23

This is the Store for  
**GLOVES**  
Extensive Assortment

A Dressy Suit \$28.

26

For Stylish Boys \$14.

24

Fine Wool \$25.

27

Bath Robes  
\$4.  
to \$12.

29

For Automobilists \$20.

28

Distinctive Styles for  
**MEN**  
in Business Suits,  
Afternoon Wear  
or for Full Dress Functions.

31

American Suit Designs \$15.

30

Fine Overcoat \$30.

33

Comfort 17. Warmth

32

Neck Handkerchiefs 20¢ to \$2.50

36

Full Style \$18.00

34

Our Winning Card  
50¢  
Neckwear.

40

\$25.

37

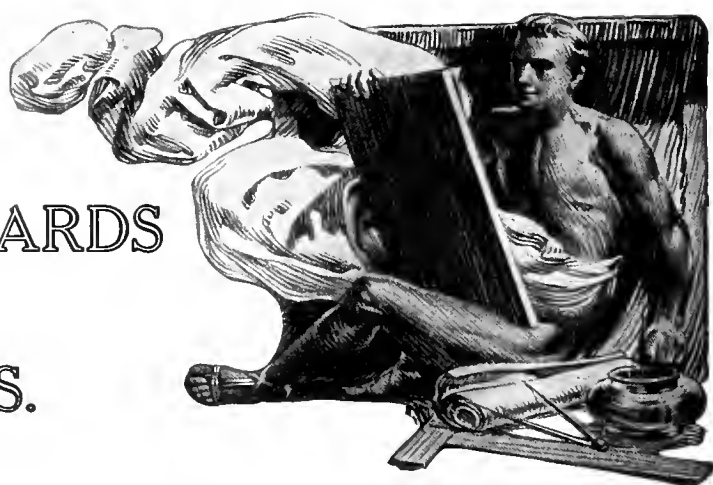
Stylish Trousers \$6.00

35

The Best \$20.

39

A MIXED GROUP OF AIR-BRUSH CARDS.



## SHOW-CARDS AND SIGNS.

### AIR-BRUSH PRICE-TICKETS.

ON the opposite page we show halftone engravings of price tickets numbered from 1 to 13. These engravings are reduced exactly one-half the original size. Design 9 was  $4\frac{1}{4}$  inches wide; design 5 was 5 inches square; design 1 was  $3\frac{1}{2}$  inches. The \$25 on design 11 has the figures  $1\frac{3}{8}$  inches high on the original. Any of the suggestions can be enlarged or reduced, according to your requirements.

In making No. 1, which can be bought embossed in quantities at a low price, you spray your color from one side, being careful to give it a delicate tone by holding your air-brush fully one foot away, and as you intensify your shadow toward the bottom getting within one inch from the card. The figures are written with Letterine and with a German flat pen.

Card 2 has a gold edge. The cards are bought in quantities. With a mat knife cut your oval from a card and on the back you place a piece of flat iron to keep it in position. By spraying all around the oval and gradually intensifying your shadows where indicated you will get the effect which looks as though the white oval were pasted on. The lettering is then put in with a pen. By shading the oval to the left on the inside the same as the circle in figure 5, the oval would look sunk into the card.

On figure 3 the mat is first cut, then placed on your card with a weight on the back to keep it in position. Wherever you have deep shadows be sure to let the spray touch the edge of your pattern and the card at the same time and hold your brush close. The upper line is made with a pen and the figures are done with a pointed rigger.

Nos. 7, 11, 12, 13 and 8 are all completed in the same manner.

On No. 6 the two banners are cut in one piece and laid on for spraying; the separation of the narrow banner from the lower one can be done either with a hair brush or the air-brush.

In figure 9 the little scroll ends are done with a small rigger.

Figure 5 is made by cutting out a circle with your mat-knife from the center of a square card; this card is then placed on top of another square card somewhat wider. By shading the outer square on the bottom left and right sides you get the raised effect, and the shading being intensified on the inner circle gives the middle space the sunken appearance.

The outside lines of No. 4 should first be cut out with a mat knife twice. By marking out an edge line a little more than one-eighth inch and cutting out your stencil at A-A, B-B, E and F, where indicated, and cutting out about one-half inch at D-D and C-C you need only place your last stencil over the first cut-out and spray into the stencil from the top and your ticket is completed. To make a quantity you take one large sheet and spray each on your card by using the stencil, then with a scissors or mat-cutter you can readily cut your outline.

Figure 10 is an embossed white card bought in quantities and then sprayed in green or color and lettered with a pen in black.

Figure 12 has an oblong panel with cut ends placed on a white card which is sprayed in color, shaded on the bottom and lettered with a pen.

Where a large quantity of air-brush work of one design is required the professional usually cuts out the mat design from thick brass instead of cardboard. This, of course, lies perfectly flat and does not wear. You can weigh down your card mat by cutting pieces of sheet lead and gluing them on your card. If your mat is large you can use weights of any kind, being sure to remove them from the parts you desire to spray.

In lettering panels that have rather fancy outlines of scrolls it is always advisable to make both the lettering and the numbers as plain as possible, thus forming a striking contrast, pleasing to the eye and easily read.

### A MIXED GROUP OF AIR-BRUSH CARDS.

FIGURES 23, 24, 26, 27, 33, 36, 37 are all made by placing a simple cut on a surface card and shading to bring up the desired effects.

Card 30 has two small, straight slits cut through to complete the triangular central effect.

Card 34 has a series of light shadows put on the top to represent leaf veins and the lettering is then put on.

Card 39 has slight shading in the center, which gives it a realistic book effect.

Cards 29 and 31 show the 7x11 card in an upright position, which is often desirable or necessary either on account of lack

of space or because is better placed with groups of merchandise or elongated articles in the window.

Cards 25 and 40 are the simplest in construction, but can be used with merchandise of the highest type.

Card 28 is made by cutting a square with fancy designed corners. The ornaments should be cleanly cut. This mat must be fastened down with 8 pins and then sprayed, being sure to put in shading dark where indicated and after lifting the mat put in your lettering. Use steel pins with glass heads.

Such pins are usually sold in dry goods stores mounted on pasteboard cubes and are better than other pins.



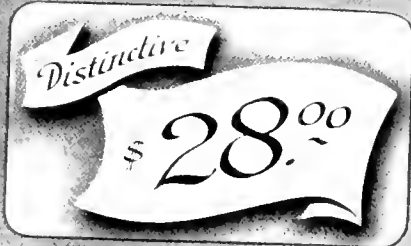
1



3



4



6



8



5



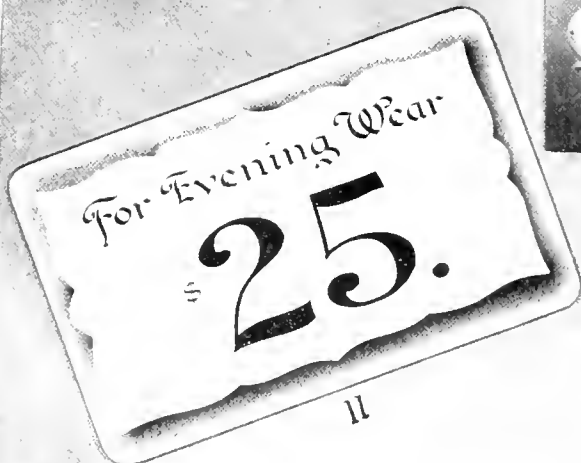
7



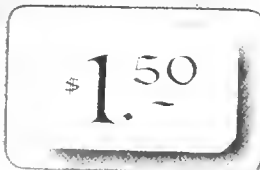
9



10



11



12



13



## SHOW-CARDS AND SIGNS.

### AIR-BRUSH HABERDASHERS' CARDS.

**T**HE group of cards numbered 15 to 22 are called "Eights," measuring originally 7x11 inches each. The original large cardboard is 22x28 inches, therefore we can cut 8 cards from one sheet, which is considered by the trade the best size window card for this purpose. The same size can be used for any kind of merchandise and when placed in this horizontal position are called "landscape."

In cutting your mats be sure to very frequently stroke your mat-cutter on the oil stone. Your edges will then be cut clean and free from threads. In figure 19 the large card must be sprayed first and then an oval card is placed in the left corner and shaded. The two top lines are penwork, the last row is lettered with a sable rigger.

Card 15 shows the highest class of concise, clean lettering with the brush script and ornaments combined. The pen letters beneath are thoroughly balanced and almost like steel engraved.

The script scrolls on card 16, though as simple in construction as possible, show a masterly stroke that can only be attained by much practice, creating daintiness of brush touch.

Card 17 has only three words in penwork. The combination of the letters in the first word is happily chosen. A noticeable praiseworthy feature in all of these cards is the remarkable forcefulness of the wording, which conveys so much meaning with so few words and with the perfect swing of the lettering and the layouts classes these as first-rate cards which you should try to copy as nearly as possible.

Card 18, with its plain capital letters in the center, encased with heavy double rules on top and bottom, forms a striking but perfect contrast with the dainty touch of the pen lettering above and below it, but the great finishing touch for the balancing of the entire card is the long initial W, which can readily be made by using a ruler to guide your brush-stroke. All of the center mats, if shaded on the order of No. 20, would create the same effect, giving the appearance of a fancy white mat glued on a lettered card.

The utility of simple scroll work is illustrated in the bannerettes in the last three cards. In all cases the lettering is first done and the banners sketched in and the scrolls added. Lettering in thinly outlined panels should not be shaded.

### EYE CATCHING CARDS.

**P**OPULAR phrases, often of ancient origin, if combined with pictorial display, can be used to excellent advantage, as is the case in some of those described here.

A boy is blowing soap bubbles, three of the beautiful iridescent globes seem floating in the air, but are pasted on black silk chiffon, and the card reads, "Bubbles don't last long, but our suits will keep their shape and stand long wear."

Close to a beehive is a man's face; a dozen bees are flying (pasted on black chiffon), and the card reads: "Don't get stung buying inferior goods. Everything here is new, up to date and perfect."

Another card shows a man smoking. Perfectly painted rings of smoke (on chiffon) are curling upward, and the card reads: "Our promises do not end in smoke. Everything sold here is as represented."

A window frame is painted on the card. Pieces of broken glass are pasted on black chiffon, and the effect is strikingly realistic—the wording reads: "We spare no 'panes' here to satisfy our customers."

A juggler is playing with six globes, each with a letter to spell the word "values." The card reads: "Values up, prices down. Our policy is to give best at least expense."

See page 91. Card No. 2 and the card numbered 3 on the bottom of the lower corner are made in this manner.

#### EDGE LINES ON GOLD GLASS LETTERING.

If you want an edge-line around your letters—say red or white, etc.—use color ground in Japan. After this is dry and you wish your lettering to appear on a dark background, you can mix two-thirds Japan black with one-third cobalt blue, first painting your panel with an outline and filling in with a wide soft brush. When this is dry paint the entire back with thick asphaltum, using a wide soft brush. By putting on another coating of asphalt you will have a permanent sign that will last for years.

Unless you are thoroughly expert with a brush it is advisable to have such work done by a professional, because nothing provokes more criticism than a poorly lettered gold sign on glass.

#### PROFESSIONAL WATER COLORS.

Most professionals use Letterine or Markiline for pen work, as they dry quickly with a gloss. Some use ordinary black ink; others mix drop black in gum water and the lettering dries flat.

Ordinary lamp-black, ground in mucilage, then thinned with water, is much used for "dead black" lettering.

**OUTING**  
**CLOTHES**  
 for  
 all kinds of Sports.

15

**2.** Your Choice  
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**Percale Shirt**

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 ALL WOOL  
**UNDERWEAR**

21

We can outfit  
**BOYS**  
**& MEN**  
 with Winter Wear.

18

**PAJAMAS**  
 for Men,  
 Women,  
 Children.

22



## SHOW-CARDS AND SIGNS.

### QUAINT AND PLAIN WINDOW CARDS.

**V**ARIED in make-up and styles of lettering are the six designs which are numbered on the opposite page. Unfortunately, the camera often fails to do justice to the artist, and many of the coloring impressions, like blue and violet, are absorbed and show but slightly. The main object of No. 1 is to show shaded script and script scroll application.

Figure 2 was all designed with the shading brush, except the white lettering, which was done with a hair brush. The entire design can be made with a regular brush. Comic wording that is not offensive will always create a laugh. The man falling from an airship, coolly smoking a cigar as he descends, is ready to "drop in." The panel on which the design is printed or pasted often consists of black silk chiffon, which gives the effect desired, making the man appear as though he were in the air. The chiffon is glued on the back where the card has been cut out.

A similar effect is produced in design number 3, where the smoke rings are remarkably realistic. The shadow script and scroll work are thoroughly harmonious. A "fashion cut" can be pasted on, and the arm and hand painted with a brush. The face of the figure partly projects over the lower left end of the chiffon panel. The capital E in the word "Everything" and H in "Here" offer a variation from the usual formation of these letters.

In figure 4 the outside oval, with its rococo scrolls, is raised in plastic effect, having a white oval jewel in the center of the top scrolls and scarlet jewels in the side ornament centers. The wording "This Season's Wear" is badly marred in the photo engraving, on account of the reflection of the tinsel which is used to ornament each letter, and shaded lines appear outside of this, but the actual card is beautiful to see.

Figure 5 exemplifies high art and daintiness in both brush and raised plastic scroll work. The letters F and O are ornamented with mother-of-pearl scraps, which are fastened down with glue. The shading of the letters, which is barely seen in the engraving, is brush work. The raised scrolls are properly shaded to bring up high lights by using an air brush.

Figure 6, which may be called "decidedly plain" by those who only admire ornamentation, is, nevertheless, an attractive and readily made design. A marble paper background has white lettering with gold or colored edge-lines. The thick black panels were made by pasting on strips of paper. A gold strip with warm color edge-lines would increase the color contrast. As gold lines in the photographic process appear in black, we must stretch our imagination in this instance. For actual appearance of color effects as transmitted by photo-engraving, see the index.

#### Raised Plastic Ornamentation.

**T**HERE is a mixture in the form of a white powder that can be bought in 5-pound or 100-pound packages. You first sieve about the quantity you intend to use in a small flour sieve, then add water and stir it to the consistency of very thick molasses. This is then put into a rubber bag, having a 1/2-inch wide metal screw-thread opening.

Various kinds of end-pieces which form the ornamentation can be bought. Some have round openings, some narrow flat openings and a great variety, such as confectioners use, can be bought. All of these metal ends are soldered on a screw cap that fits on the screw thread in the bag. By pressing the bag the soft mass comes out of the small tube and with a little practice it is easy to make leaves, wreaths, round lines, flat lines and all sorts of fancy flowers and ornamentation, including scrolls of every description.

When you have finished the work you require, it is necessary to clean the bag and metal ends with water. The plaster mass is already mixed with a size which gradually hardens. Plaster work should stand 24 hours to thoroughly dry and it can then be sprayed with the air brush or left white.

If any of the various bronze effects, like gold, fire-gilt, green bronze or silver, are desired, a quantity of plaster is mixed in a small bag, the bronze being first stirred in bronze liquid and then used. These bags can readily be made of white sheet rubber, such as is used in hospitals.

A bag about 8 inches deep, cut pear-shaped and sewed with a double row of silk thread, will meet your requirements. The narrow end is fastened with thin copper wire to the screw thread. Such bags sell at retail for \$1.50. You can make them to cost 25 cents.

#### Paste.

**T**O make the best paper paste, use flour paste, to which you add cold glue, diluted in cold water, say one tablespoon of thick glue in half a pint of water, added to a quart of paste; add one pinch of powdered borax. In applying the paste over large surfaces spread it over the back of the paper, using a brush from 1 to 8 inches wide, passing your brush over all of the edges of the paper, just as paperhangers do, first spreading it out on a wide piece of heavy cardboard. For pasting small labels or strips, spread paste over a piece of newspaper, lay on a few labels with the back end flat, then pick them up and paste on where you want them fastened. In this way every part will paste down flat without soiling. Use a piece of blotting paper to smooth down the label or strip and then stroke even with a piece of clean rag.



2



6



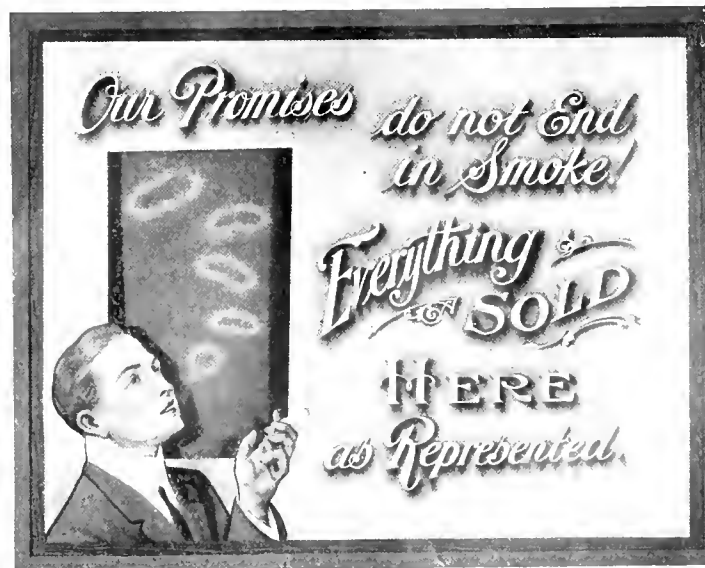
5



1



4



3



## SHOW-CARDS

AND

## SIGNS.

### A GROUP OF WINDOW CARDS FOR FALL.

**T**HERE is variety enough in the designs shown to make them adaptable for most lines of business. Although plastic and embossed effects are displayed, each one of these can be copied in flat brush work and shaded to give the desired appearance, but it necessarily involves time and skill.

Fig. 1 is a thick panel with a beveled edge, cut with a mat-cutter. The rococo scroll to the left is plastic, with air-brush spray from one side, showing extreme high lights and very decorative. The lettering, with its dark, graduated shading, is skillful and symmetrical.

Fig. 2 shows an air-brush design which, though perfectly flat, imitates relief work. The center shield should have a monogram or initial of the firm or the year inscribed. The shading, which is on the right, appears on the original about  $\frac{3}{8}$  inch from the body of the lettering.

Fig. 3 is a thick card covered with oak paper, cut with mat knife, showing serrated edges, on a bevel, imitating an exaggerated thickness of a piece of wood. The pole is a genuine piece of birchwood, with a bevel sawed on the top. The rustic lettering, which is very legible, could be improved by the addition of a few leaves painted or glued on to the initial letters.

Fig. 4 is a masterly, plastic double panel, made more attractive by the contrast of the upper oblong panel, which nevertheless is outlined with harmonious scrolls and shaded like the oval, with the air brush. The legible lettering, with its exaggerated points, is neatly executed.

Fig. 5 is covered with mahogany paper and the edging is in imitation of malachite marble, which, with the gold edge-line inside, creates a highly attractive foundation for the picture of the woman and boy; these are pasted on from a "cut-out." The top line, lettered in black, with white shading on the left side, is happily chosen to bring into prominence the "Children's Wear," the initial letters of which are painted turkey red. A slight touch-up of shading to the outer edges of the picture gives it a somewhat raised appearance, although it is perfectly flat.

Fig. 6 is a flat "cut-out" mat, having a stenciled air-brush design in colors, rose and light gray, on white. The background is bluish slate. The lettering is graceful, being somewhat spread in the word "Fall" and much condensed in the word "Styles," in order to afford space for the white scrolls on letter S, and to leave an almost equally distant space around the mat edge, thus affording to the close student an excellent example of thoroughness in "lay-out."

Fig. 7 is a plastic panel. The loop on top and the two posts are three-quarters of an inch high. The scrolling below

and the beading around the oval are one-quarter inch thick. The card itself is all white, and the air brush, in this instance, has sprayed a dainty green color over the design and on the left side of the lettering, showing ample space between the shading and the letters.

Fig. 8 is made like Fig. 1, but more elaborate. The denseness of the shading before the white lettering is painted on, gives it a raised appearance. The proper designing of the scrolls to fill in the spaces is an artistic accomplishment.

Fig. 9 is an embossed card with a light green background and, like Fig. 11, has gold edges on the "art-nouveaux" paneling. The orchids on the first-named card are painted in natural colors. The peculiar scroll, under the word creations, is swung low to fill in the space and made thicker than usual, to balance with the upper edge of the panel. In Fig. 11, the trellised panels are gold and the dark paneling underneath is green.

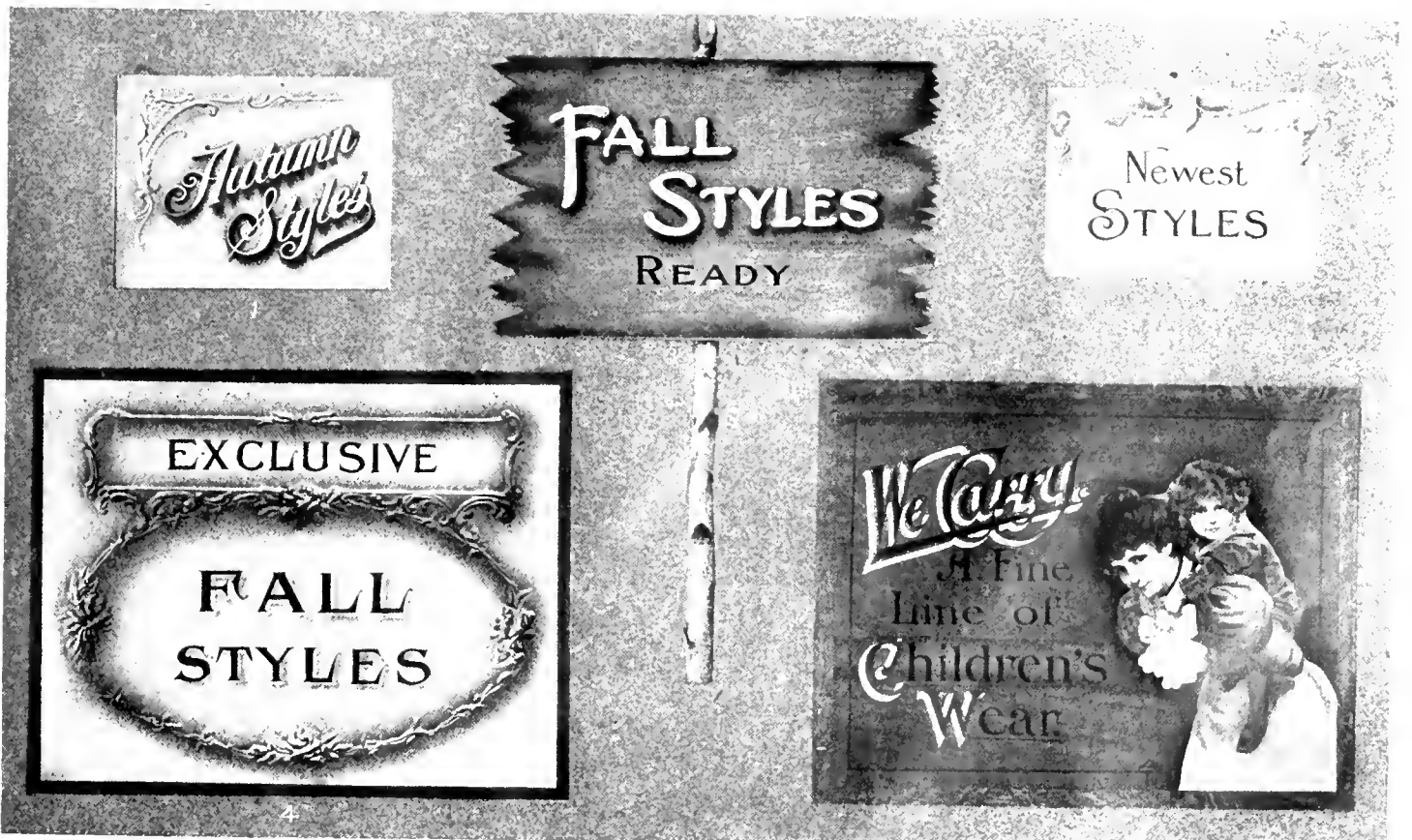
Fig. 10, on the original, is what is called a "Sepia," the entire background being painted in sepia browns in various shades, and the snow being white, of course. The post and panels of the sign can be made of any color contrasting paper, like green oak, mahogany or light oak, and pasted down, then lettered in white or gold.

Figs. 12 and 13 are plastic panels on thick beveled cards, made to be suspended by small brass chains, to hang on chandeliers or fixtures. The plastic flowers are shaded in high colors, while the panel, which is only one flat light gray surface, is so manipulated with air-brush shadows to give it a double raised appearance.

To get the best results from card 3, you should have a mound of sand in the center of the window, into which you fit the birch pole. You can place a few odd stones on the bottom of the sand and place bits of moss and some loose leaves, artificial or the natural kind which we requested you to save in our first lesson. Paste a few of your leaves to the right of the word Fall, with the points downward, but paste them on irregularly; a spray or a couple of leaves under the letter F and a spray of sumach or other leaves on the lower center of the birch pole. When you are limited in window bottom space no mound is needed, but a considerable part of the birch post should be seen to create the desired impression.

For autumn or fall designs a very satisfactory decoration is the use of artificial birch leaves and twigs, which can be bought at reasonable prices in most cities. The varied colorings and the smallness of the leaves, make this an adaptable ornament for any kind of background. Artificial maple leaves are very pretty for the same purpose.







## SHOW-CARDS AND SIGNS.

### FOUR AIR-BRUSH SCROLL-PANELS.

**T**HE designs shown opposite are selected for the sole purpose of illustrating how a few touches of the air-brush can produce what appears to be rather difficult, but which is, after all, a very simple design. The original cards are 22 inches wide by 28 inches high, and are cut from what is commonly termed an eggshell cardboard, which has a ground somewhat like grain leather, and which is glued on thick card and then cut out with a mat-cutter, showing a beveled edge on the entire design.

Card number 1 is the simplest form of a scroll, which can readily be copied from the design, card number 2 being a duplicate of same, with the center of the top more elaborately finished. The center panel of card number 2 is first cut out of cardboard and laid onto the eggshell surface underneath, and a dainty outline of the same is made with the brush by following closely to its outer edges. The panel is then lifted off, thus showing the entire shape of white. The intense dark shades are placed underneath and on the right-hand side, and dainty graduated shades are placed on the upper right and left surfaces. Panel number 4 is made on the same order.

The scrolls on panels numbers 3, 4 and 2 are all carefully drawn at first and then shaded with the air-brush. When the panels are complete they are all cut out with the mat-cutter.

Lettering in all four panels has purposely been made plain and clearly defined. Simple letters, though more difficult to execute than the fancy lettering, are by far more desirable on most show cards. It is absolutely essential on these cuts that the outlines are fancy and the lettering, by being plain, forms an agreeable and forceful contrast to the shape of the cards.

We have taken the liberty to name, in these panels, a few of our leading publications, which form the connecting links between the retailer and the wholesaler in the men's wear trades.

#### Scroll-Panel Half-Tones.

**A**NY of these or similar designs can be engraved smaller or larger and used with telling effect on letterheads, envelopes or circulars handed out in the store. You can use them nicely for catalogue or book covers, but must be careful to have your lettering with clean edges and the background "routed out" up to within about  $\frac{1}{8}$  inch of the design.

#### How Color Charts Are Used.

**T**HE helpfulness of Fairchild's Color Charts will at once be apparent to any window-trimmer, no matter how experienced, and will be highly prized by the beginner as a wonderful guide in color decoration. Each store has its own pecu-

liar customers, therefore it is the wise merchant who leaves no legitimate methods untried to attract trade to his store.

The great masses are attracted by color contrast; therefore, it is better to use the color combinations mentioned in that chart, for window and interior decorations, by those who cater to that trade. The educated classes prefer color harmony, therefore the other chart can be used to good advantage to attract such trade. It would be ridiculous, however, to say that educated and refined people cannot enjoy color contrast if properly applied and used at the right time. The wise merchant studies all these points and he uses the methods indicated on both charts, either in the display of merchandise or the changing of colorings of the walls, ceiling and furniture equipment in certain departments, from time to time.

#### Collecting Letter Designs.

**F**OR those who are interested in lettering, there is no more amusing or profitable pastime than to observe all kinds of signs and to sketch odd letters. Notice the street-car signs, theatrical door signs, penny slot museums, initial letters in magazines and political banners. Each day your sketches can be cut into oblongs or squares and pasted into an ordinary manilla paper folder by fastening only the upper edge. You should reserve several pages for each letter and others for scrolls, bannerettes, etc. Whenever you require it you can readily remove them for reference.

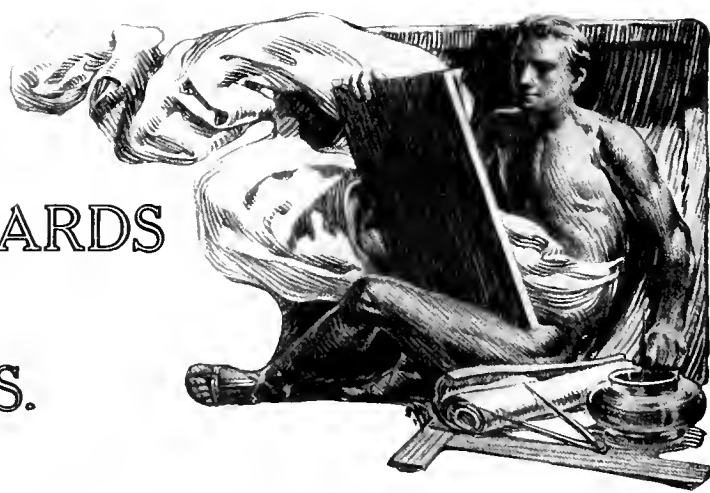
Your interest will increase as the collection grows, just as stamp collectors or other hobbyites appreciate what they collect and it is surprising how often such rude sketches recall events in later years, as you vividly remember where and on what occasion you made them.

#### Imitation Wood for Show Windows.

**T**HE most durable backgrounds and window bottoms or ceilings can be made by pasting "wood papers" on thick, heavy, gray strawboard. This can be bought in large sheets one-eighth or three-sixteenths inches thick. Panels can be made by several methods. The simplest is to mark out all panels in light sepia brown to imitate oblong or square panels or strips. Another method is to paste on to the covered card other pieces of the same paper with the grain running in the other direction. These panels are then carefully outlined with color to match, as lightly as possible. A thin coat of varnish applied makes it durable and readily dusted by using a slightly dampened cloth. A complicated method is to use various colored wood papers and working up designs to imitate regular "parquet flooring" or borders. Unless these can be properly pasted it is unsatisfactory.



FOUR AIR-BRUSH SCROLL PANELS.



## SHOW-CARDS AND SIGNS.

### STENCILS FOR LETTERING AND DESIGNING WITH BRISTLE BRUSH OR AIR-BRUSH.

WHERE a quantity of signs of one kind are to be made, it is always desirable to have a stencil and to either spray the color on the card or object on which the lettering is to be placed with an air-brush, or to take a bristle stump brush, which is usually round, and to stencil the lettering or design through, onto the card or object, be it a mirror, cloth, wood or other material, either indicating its position and afterward going over the outline with a pointed sable rigger, in water or oil colors, and filling in with a wider brush, or to spray or stencil with enough color so that no other work is needed except to join open strokes or spaces with a small rigger.

Figure C shows a holly border stencil design used in combination with figure D, on the opposite page. First figure C is sprayed, making the groundwork leaf in a light color, as shown in figure 1. The second stencil, D, is then placed directly over figure 1 and sprayed with a darker shade of green, forming figure 2, showing the leaves shaded. The stencil is then removed and the leaf stems, which are shown below in the completed figure 3, are painted in, and the holly berries, made in red dots, with a very light shade of pink or pure white, which give the decorative effect, are added.

Figures E and F are two cut-out stencils used in completing a neat holly wreath, so

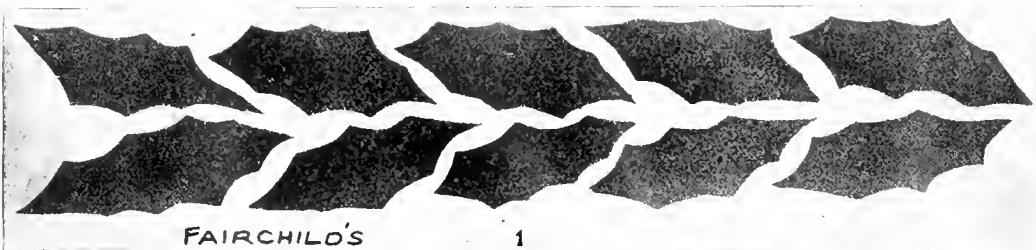
much used during the holiday season by many stores. This method, if followed and stencils made in various sizes, large and very minute for price tickets, will enable you, either by the aid of the stencil brush or an air-brush, to make large quantities of cards within a short time.

#### Holly Wreaths.

THE air-brush sprayed over the stencil figure E in a light green color gives you the effect shown in illustration No. 4. The second stencil, F (see third page), placed over No. 4 and sprayed with a dark green color, producing the effect shown in figure No. 5, and the completed wreath is shown in figure 6 by adding various berries, brush marks for stems and high lights in the red berries, finally adding a scarlet bow-knot, with flowing ends.

You will soon learn to make all kinds of stencils, which will produce massed colored effects, with wonderful rapidity. For instance, if you wish to show a cone-shaped Christmas tree on each side of the card, you first cut out a cone-shaped opening with the trunk of the tree slightly slanting downward. By spraying with a light green on this design on a card on both spaces, with the design near the edges, you will have

the foundation of a tree. By tracing your cut-out on another card and cutting out only openings at various intervals, none of them wider than one-



quarter of an inch, beginning at the center and slanting gradually outward to the edge, so that they narrow to an eighth inch. You then cut out these spaces, and place your stencil over the first one, spraying it in dark green. By removing your stencil and filling in the trunk with a dark brown

on one side and gradually shading it to a light brown on the other, adding a few brown strokes through the body of the tree for branches, you will have an effect that is extremely pleasing. You then place your lettering in the space between the trees and have an attractive window sign.

First we show a stencil cut-out, "Holiday Gifts," and the last engraving illustrates the same sprayed on a card with an air-brush. The open spaces are afterward filled in with a regular brush. This stencil can also be used by following the outlines with a pointed lead pencil and then filling in as suggested before.

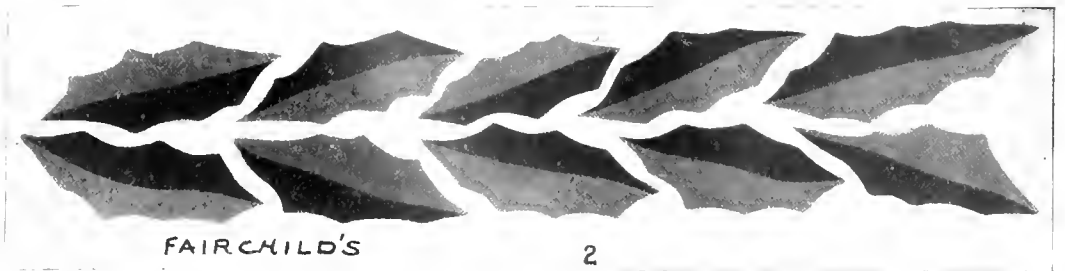
**Brass Stencils.**

Some stencils for air-brush work are made of brass, which is about one-sixteenth of an inch thick. The design, being drawn on thin paper, is pasted down and, after being cut with a jig-saw, is filed up smoothly and then used in the regular way.



**Lead Stencils.**

Sheet lead which is wide and about 1-16 inch thick can be bought in rolls, and with slight pressure flattened out. The design is traced through a carbon sheet, the surface of the lead being first covered with a thin coat of whiting, which distinctly shows the lettering and design when the tracing paper is removed. A sharp-pointed, angular knife-edge device



is then used for cutting out the letters. There are few men who can do this work skillfully, leaving perfectly clean-cut edges. Such stencils are very valuable where duplication is required, and the effect produced looks exactly as though the design and letters were produced by first making a line engraving and printing therefrom afterward.

The most beautiful and intricate designs in stencils are made in Japan. They are usually cut in square, measuring 14 by 18 inches, but there is a blank border measuring 2 inches, so that the actual layout is 12 by 16 inches. The paper used is the usual dark gray, tough, fibrous kind, about as thin as business letterheads.



The most skilled stencil cutters sometimes require an entire week to complete such stencils. They are used only for decorative purposes and often contain hundreds of grass blades and the white spaces between are frequently less than 1-16 of an inch thick.

An American workman would find it almost impossible to cut out or to use such stencils, because the foreign artisan has an inherited deftness and lightness of touch which others lack.

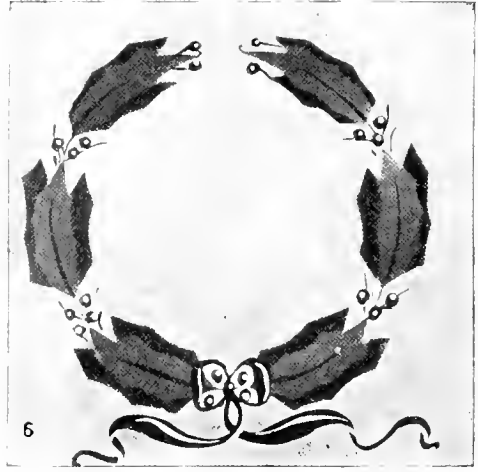




**Stenciling Fabrics.**

THERE are two classes of colors which are mostly used on fabrics for stenciling. What are called tapestry dyes can be bought in all art supply stores. A very small quantity of gum mucilage is added to the liquid dye in a separate shallow vessel into which about only one-eighth of an inch of a soft, compact round bristle brush is dipped. The stencil must be pinned or held down close to the fabric, so that it does not spread underneath, and care must be taken to wipe off

the under side of the stencil before it is again placed down. Such colors are especially desirable for thin and all gauzy material, like chiffons, veilings, challies and white backgrounds, because they penetrate the meshes thoroughly and do not stiffen the fabrics, which should be pressed with a hot iron by placing three folds of damp unbleached muslin and one dry fold over the color, which makes the colors permanent.



**Oil Color and Bronze Stenciling.**

Any oil paint or tapestry die can be thinned with turpentine and must be mixed according to the absorbent quality and thickness of the fabric. Many show windows have backgrounds of denim, bleached or unbleached muslin, linen or burlap. Thin mixture may be used on all of these, but the brush must be carefully dipped, so that the stencil does not blur. A quantity of japan or "fixative" may be added, which will hasten the drying of the color. All kinds of bronzes may be used on stencils, but they should be rather thick and worked into the brush tip first. Either gum or bronze liquid to mix it may be used.

**Holiday Gifts**  
 FAIRCHILD'S

**Holiday Gifts**  
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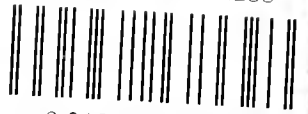






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